Techniques
in
Composite Picture-Making

by

Chin-San Long FRPS, APSA

Revised Edition, Published by

The China Series Publishing Committee

Taipei, Taiwan, 1958

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Chin-San Long, hailed from Lanhsi County, Chekiang Province, is a descendant of Long Shih-yuan, a famed poet (around 742-755 A. D.) in the Tang Dynasty (618-906 A. D.). The founder of his family tree is traced back to Count Fi, a grandson of Duke Yi of the feudal state of Lu during the "Spring and Autumn Era" (740-473 B. C.) in China. Getting awarded a fief in the estate of Long, with a city subsequently built up by him, the Count adopted "Long" for his title which his offspring proudly accepted as their surname.

Chin-San Long's father, named Ching-tong, was a connoisseur-collector of antiques including calligraphy and paintings as will as a lover of dramatics. Hence, the junior had enjoyed ample artistic cultivation since his boyhood. He went to Shanghai at the age of ten; and there, when attended the Nanyang Middle School, he also showed keen interest in photography under a favorite tutor. Since then, fifty-four years have elapsed while his photographic amateurism has been progressing without interruption.

Chin-San Long has for his highest objective the propagation of Chinese culture abroad. Hence, in the past thirty odd years he had sent a considerable part of his works to various countries for exhibition. Thereupon, he had won more than one thousand points with awards of honorary membership in many distinguished photographic societies.

Mr. Long also discovered some thirty years ago the composite picture-making by employing the technique of Chinese paintings. His new artistic attainment has also won world-wide acclaim. In this collection are prints of his composite photographic works.

The China Series Publishing Committee.

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FOREWORD

Virtuoso Chin-San Long, famed as the most outstanding Chinese artistic cameraman, has been devoted since his boyhood to the study of photography, assiduously more than 50 years regardless of climatic changes. At first he took up journalism for a profession. Since 1928 when the Shanghai Times enlarged its pictorial columns, Mr. Long had distinguished himself as the prime news-photographer of China.

For the purpose of promoting photography, Chin-San Long founded in Shanghai the "Hua Sha", which was then vying with the "Kwang Sha" in Peiping, the "Chin Sha" in Canton and the "Mei Sha" in Nanking for artistic advancement. Taking propagation of Chinese culture for his primary objective, Mr. Long has frequently sent his works to international exhibition, in which they had been accepted with honor up to more than two thousand points and awarded prizes more than eighty times. Since 1931 to 1948, his masterpieces had then won 368 admissions to photographic salons abroad. Hence, he was conferred the honor as being a member of the FRPS in England and the APSR in the United States. Besides, he has also been highly esteemed by various art societies in Holland, Belgium, Italy, Hongkong, etc., as one of their honorary members.

In 1939 when the Catholic University in Shanghai held the centennial commemoration of Louis J. M. Daguerre's publicity of his photographic invention, it had Chin-San Long's camera works prominently put on display. But then his renowned Composite Pictures were rather few, for the novel technique of photo-making was adopted and practised in its early stage by only a few advanced experts.

Generally speaking, any one composite picture is made of mechanical yet artistic printing of a picture from two or more plates or films. Based upon the Chinese theory of painting, the coordinate photo-printing is to beautify the picture so as either to magnify the important figure or scenery or to mystify them in order to increase their elegancy as well as legendary mode. Such a technique is in complete accord with the Oriental traditional concept of art. The achievement of Mr. Long's assiduous research on this line may thus be contending with that of the artistic photographers all over the world.

At the beginning Mr. Long published only twelve composite pictures as models of his multitudinous works, in a hundred-copy edition each for Chinese and English versions of interpretation. Later, more composite pictures of his were printed in international periodicals. As in February 1942, some of them appeared in the "Photographic Journal" of the British Royal Photographic Academy; in May 1949, in the "American Photography", and in 1949-1950, in the selected edition of world-famous masterpieces of the

same journal. Meanwhile, the "Photograms" in England and the "American Annual of Photography" also frequently adopted his works for reproduction and publicity.

Mr. Long's "Composite Photography" with enriched illustrations has been widely circulated in Japan and Taiwan since its publication. It is, indeed, a valuable contribution to the art world and a refulgent presentation of the Chinese art. Now that his consent is secured for its re-printing, with the technical process and various comments on it added for lucid interpretations of this rare collection, the China Series Publishing Committee feels proud of having Mr. Long's art works further propagated in the civilized world. Aside from the Chinese version of explanatory notes for the composite pictures, several elite languages such as Japanese, English and French are also used to portray their essential meanings. May all virtuosos in this field throughout the free world jointly or separately appreciate the refined photographs through this publication.

INTRODUCTION

SIR PERCIVAL DAVID

All that I know of the technique of photography could be conveniently inscribed on the back of the proverbial postage stamp. But my friend, Mr. Long Chin-San, having asked me so courteously, to write a few introductory words to this brochure, I feel I cannot deny him. And indeed, I think one may say what one admires, even though it be something one cannot quite understand.

If, then, in the course of these remarks, I am drawn somehow into committing myself on the subject of the science of composite photography, which Mr. Long has helped to ennoble into an art, this unconsidered incursion should be taken as nothing more than an essay in appreciation, pure and simple, undisturbed by the predilections or prejudices of the hardened critic of camera work.

Since the days of my extreme youth, when the fixed-focus box-shaped "Brownie" was the *summum bonum* of my artistic dreams, I have always regarded photography with feelings akin to those of Narcissus, when he beheld himself reflected in the pool. I have always gazed at photographs with wide-eyed wonder and incredulity. Time and again I have had explained to me *how* a photograph becomes a photograph, but I have never quite understood *why*. And when I see my genial friend, the author, doing the most amazing things with his little black magic box in the simplest and quietest way possible, I am, I confess, more bewildered than ever.

The text of this interesting little book I have much enjoyed reading; so clear and simple the explanation and the directions it contains appear to be, that I am tempted to go outdoors right away and try making trick pictures myself. But on second thoughts, is it all so simple? Why, no, gentle reader. If you happen to be a novice, let me warn you in time. Mr. Long's simplicity is the seductive simplicity of genius, fascinating, stimulating, inspiring, but oh so deceptive! He is a magician, a wizard, whose hand is, as the saying goes, quicker than the eye.

There is, believe me, more to Mr. Long's work than the ability to perform this simple little trick of "photomontage" of which he speaks so disarmingly. There is needed something else besides—something which he is too modest to acknowledge he possesses, and indeed, in surpassing measure—that "just sentiment of the general harmony which ought to overrule a work of art". Without this aesthetic sense, no collection of photographic subjects, however rich, no ingenious dexterity in "cutting", no degree of skill in superimposition or projection, will succeed in creating a happy compositional scheme. But, endowed with this all-important aesthetic sense, and equipped with the astonishingly few gadgets required for the job, how successful the results can be, Mr. Long has shown in this brochure.

As I glance through its entrancing picture pages, I sigh with regret that Tung Yuan and Chu Jan, Kuo Hsi and Fan K'uan, Ma Yuan and Hsia Kuei are not with us to-day, to profit from the professional hints and pointers Mr. Long could so easily and so usefully give them.

Shanghai, July 21, 1942.

COMPOSITE PICTURE AND CHINESE ART

by Chin-San Long, FRPS, APSA

Composite pictures, that is to say photographic combinations produced from more than one negative, are often practised in the Western World, though in China they are still practically unknown. We are often disappointed to find a good piece of scenery spoiled by an unneeded tree, or ruined by an excrescent bit of rock, which can only be photographed as it is, or not at all; but with the advent of Composite pictures, such disappointment can at last be remedied: we can now eliminate what is not wanted and add in what is lacking; we can now make up an ideal picture out of various individual photographs without losing any of the effects or qualities that are necessary to a photograph. Nature is often imperfect as the saying goes, and now it is within our power to perfect her.

Composite pictures probably owed their origin to what we call "Photomontage" which is a method of producing a kind of trick picture, depending mostly on scissors and paste, by putting odds and ends from different photographs into one and the same picture; the result is very interesting and has been used a lot for advertising purposes. Since it is rather the story or the idea than the picture itself that is essential, the makers simply do not take the trouble to conceal the joining parts. But the making of Composite pictures is an accomplished art in itself. By printing only the desirable parts from two or more negatives and by leaving out what is not necessary, the defects can be eliminated.

Since coming back from my last trip in the interior, I have made great use of Composite pictures; and I can at last present with satisfaction the pictures which I took with some reluctance because of their imperfect surroundings or because of undesirable interference with the view. I have furthermore discovered that here, once and for all, photography has approached the technique of Chinese painting. Have not Chinese artists been making Composite picture all the time?

Chinese artists of the traditional schools are often accused of painting from imagination. Nothing could be further from the truth. They do not paint from imagination but from memory. What differentiates them from the Western artists is that they paint what they *have seen* instead of what they *are seeing*. The World is full of beautiful things as well as ugly things. God has created the Universe according to his mood. Eventually man has invented what he calls art, and art is said to improve nature. A corrected and retouched view of nature is expressed in the artists' own work. The same is now being done in Composite pictures.

The difficulty, in photography, of producing an ideal and beautiful scene is two-fold. It depends on what the lens can take in, and it is limited by the disadvantages of machinery. Unlike the human hands, photography can not always make desirable selection among the objects of nature; for the view might be in an impossible light, or at an unsuitable angle. The distance is often obscured while the foreground stands too near the camera, and the foreground may be unsupported if the distant objects happen to be too far away. With Composite pictures, photographers can now do just the same as Chinese artists: they now have their choice among natural objects; they may now make their own compositions in photography. Neither time nor space need hereafter be an obstacle. All the products of Nature are now their materials, which can be utilized freely, to construct their "Land of Heart's Desire."

It is really of great interest to see how much the making of Composite pictures can be facilitated by a knowledge of Chinese painting, and this is what I am practising all the time now. Through the lens, front view (subjects in focus) is often clear and sharp, and the distant view (subjects out of focus) dim and obscure. Yet the Chinese painters are painting according to what the human eyes usually see. Therefore, to them, what is within two yards is almost the same as that which is within twenty yards (provided always that there is no defect with one's eyes). Now we are able to make a photograph according to the human visual impression too, and are no longer restricted by the deficiencies of machinery. Views, however, that are out of the eye range are bound to be obscure: as in the Chinese paintings, we often put only a stroke of light blue or grey to represent far-away hills. "The distant water has no waves, the distant man has no eyes and the distant tree has no leaves"—this is one of the laws a Chinese artist must learn by heart, and which should also be remembered by the maker of Composite pictures.

There are a number of ways of making a Composite picture. The one I use is the simplest and the most satisfactory for my purpose. But before going into details, I must give a little explanation. All the Composite pictures I have made so far are landscapes—landscapes after the styles of the traditional Chinese artists. That is to say they are mostly views which might have been seen from some higher plane, when the eyesight and the horizon form an angle of forty-five degrees or so, and are more or less like bird's-eye views. By putting different objects together, I have arranged to have *chien ching* (foreground), *chung ching* (middle distance) and ***yuan ching*** (the distance) like what the Chinese artists do when they plan to paint a piece of landscape.

A picture like one sees in Chinese paintings, with hills one behind or over the other, is often interspersed with clouds or fog in order to render more variety to the design and to help temper the atmosphere lest

it will be too monotonous. "Hidden amongst the clouds there is habitation" —a line from an old Chinese poem that comes automatically to the travellers' minds when thinking of their homes far away. The popularity of this line creates a fondness for clouds which are to be found in most Chinese paintings. It is surely a great help to Composite pictures. In making a Composite picture, one of the difficult points is the connection of different parts; they must be so well fixed that the join is invisible. To hide the join, the connecting parts must not be a straight line; zigzag or wavy lines are preferable. It will be even better if there are some clouds or fog or groves or waters; then we may over-lap the one with the other and nobody will notice the joins.

Here I shall describe to you the procedure of making a Composite picture according to my method. The preparation of making a Composite picture goes back to the time you take the individual or partial pictures. You are then very well aware of your purpose, therefore, instead of taking pictures perfect in themselves, you may have photographed them only for the sake of a single tree or a rock. One never knows when an out-of-the-way bit of something will come in handy. With all the materials ready, you then make a selection of pictures, or portions of them, that are needed for your combinations, and draw a sketch of your composition on a white paper which should be of the same size as the bromide paper on which you intend to make your print. Having determined the positions and the sizes of the different portions, the next step is to project and focus them through the enlarger on to the white paper with your design. Exposures should be varied according to the density of the different portions of pictures, so there will be no trouble during developing and you are now ready to make the print. After you have projected the first portion on the bromide paper, mark the place with charcoal, preferably with a burned "willow branch" which Chinese ladies in the old days used to paint their eyebrows with, which is easily brushed off, when you have finished one portion and ready to go on with the next. So you will know the exact position where you may project the second portion, and so on. Nevertheless, during projecting you must always have in your mind the whole composition or structure of the picture.

You must also be warned that when you make a selection from your collection of pictures, you should take great care in comparison, so that the positions and sizes agree with the rules of perspective; and if there are some animals or birds or flowers, be sure that they appear in the same season. Light and shade are also not to be neglected.

Now we shall talk about how to join the pictures. You may either block out the unnecessary portions by covering the negatives with opaque paint, or by putting a piece of glass pasted with black paper between the projector and the Bromide paper so as to shade the parts you do not want.

They are both effective, though the former method ruins the negative. Use a piece of gauze or some kind of diffusing screen on the enlarger when making the print.

As a beginner, you had better start with simpler designs or compositions, and try your hand on complicated ones when your technique is improved. Remember it is always difficult to obtain a perfect Composite picture; and since no two prints can exactly be the same, it is abvisable that you make a negative. You may then have as many prints as you want in the future without going again to all this trouble.

Lastly, you must remember that although a successful Composite picture is made during projection yet the work that goes before, such as planning of the pictures, etc. is sometimes even more important. Always, when looking through one's collection of pictures, one should make a habit of classifying them according to their nature and making designs at random: if you do this you will be able to utilize them at will when the time comes.

HOW TO MAKE COMPOSITE PICTURES

There are six canons in the art of Chinese painting. All of them have been endowed with some measure of profound theories. Briefly stating, these canons are: Premeditated Design and Composition of the Painting, Modeling on Classical Patterns by Clever Translation, Accurate Conformation in Shape with the Objects Depicted, Rhythmic Vitalization of the Painted Subject Matter, Use of the Brush to Form Anatomical Structure, and, finally, Glazing of the Objects to Show Their Appropriate Colours.

Of the six canons, there are four closely related to the making of composite pictures by the camera, whereas the other two may also be presented for reference purpose. By order of importance, they are interpreted as follows:

(1) Design and Composition of the Painting

One of the six criteria for Chinese painting is the design and composition of the painted subject matter. The position of such objects must be as a rule properly arranged. For example, those cast in nominative versus objective, the host versus the guest, the master in contrast with the servant, the leading as distinguished from the retinue, the opening as against the closing, and the like, must be appropriately interpreted in their due positions.

As the natural scenery or living object is following its natural growth or arrangement, it is not always good for photo-making. Selections of choice parts from a panorama for a limited space of the picture might not be practicable with discrimination while the space may also not be available to accomodate all the choice spots of the subject matter. The composite picture-making is designed to take the choicest parts of various sceneries and forge them together by artificial process so as to make the photo look like a perfect picture. This art corresponds to what the Chinese painting stands for design and composition. Several rules in this regard are presented herewith for demonstration:

The number of objects often is arranged as to make "three in a group in contrast with five in a party" while "an odd appearing in the upper layer is followed by a pair in the lower." This is like the rhythmical variation in music that keeps the changing of notes as a necessary measure to avoid monotony or dullness. There is a similar design with "the west side echoing to the east." This denotes that even if the pattern may have undergone some change, the objects portrayed must show correlationship as to avoid dislocation among them.

There are then many other dicta stressing the necessity of "pattern-making as represented by the presence of host-guest, abstract-solid, high-low, thin-heavy, positive-negative, contra-distinctions." The absence of a partner in the correlative pair will inevitably doom the pattern to failure.

Another rule says: "The landscape painting should be kept away from overcrowding with solid forms; in other words, it must contain the vivid activity of some spiritual element for its lively soul." Usually, it is portrayed as "solid at right with abstractness at left, and vice versa." This is one of the fixed rules for pattern-making. However, it must be observed that it is the coordinating mode of the abstract-solid formula that is indispensable with the lively soul in it, while the sheer appearance of abstract and solid forms is not enough.

"Distant mountains can achieve virtue by their zigzag lines and thin forest can show affinity or affection by co-existence of both high and low trees." This is the variation rule in the design and composition, necessary for the pattern-making of either painted or photographic pictures. Height-lowness and jut-declension denote the change of mode whereas effectiveness and affinity form correlationship. They must be shaped in accordance with reasons.

Chiah Tze-yuan, a renowned painter and painting critic in the Ching dynasty, reminded the novice of making rooms for the sky and earth, pointing out the necessity of such an arrangement. "What is called the sky and earth in the artist world?" He asked, and then gave his own answer.

"Just as on a piece of paper about one foot wide, the painter must first give the upper space for the sky and the lower space for the earth while making the middle part of it as the major arena for the brush. Usually, greenhorns splash their ink all over the paper, with botches completely offending the eye-sight. They paint nothing but eyesores." This caution might also greatly help photography in the arrangement of patterns. Often, novices pay no attention to the backgrounds of their subject matter, thus mixing them up with confusing denotations. However, the composite picture-making may tend to avoid the aforesaid bungling.

Hsu Wen-chang, a noted landscape painter in the Ming dynasty, had his unique theory to express his sentimentalism in the art of painting. Once he said, "Most hermits or Taoist followers generally would splash ink all over the paper in order to depict what they conceive as queer peaks, abrupt chiffs, cataracts, peculiar rocks and wild pine trees, with smokes and mists fulfilling the whole space, thus leaving as though no more room for the sky and the earth." This concept obviously was shaped in contrast with the foregoing one. Actually, if the splashed accumulation of scenes still presents the vivid existence of spiritual moods flourishing among them, there may be some justification in the making of such a painting. Only experts can portray the abstract meaning through the formation of solid matters, and vice versa. This is where the artistic skill might have shown its superp maneuverability.

For most landscape paintings, tree is the significant element for decoration. Without it, mountains would appear rugged and waters detestable. On the contrary, a variety of trees might best represent the climatic condition or symptomize seasonal changes. The method for painting of trees is not simple and easy. It must take care of both the positive and the negative sides of the trees, with their modes well depicted as either collaborating in harmony or contending for supremacy. The subtle point of it is hard to achieve as how to paint hundreds of cliff and thousands of ravine from simplicity toward complication or from chaos reduced to clarity.

For example, in the painting of two trees, to a big one a smaller is added for the purpose of reflecting the old age while to a small one a bigger tree is added for the purpose of bringing along the young. While the old tree must appear to be hardy yet affectionate, the young twigs should look slender and charming, with the air of compromise or coordination. There are then the method of portraying penta-trees in a group. With this unit as a basis, hundreds upon hundreds of the trees may thus be drawn up in the same manner. It is the artistic skill that makes the difference in presentation. However, the aforesaid technique is not applicable to photography in which the first thing for adequate selection of the subject matter is to look for appropriate angle to the object in view. It goes for the best possible phase of the object while discarding the unsuitable ones.

An elementary course for composite picture-making as well as painting is: "Starting with three trees, there is the desirability of building up the scenery with either a pavilion or a bridge." By use of variations or extensions of this secret formula, the pattern for any multiplication of the subject matter may be derived with ease.

The crucial point of design and composition may be obviously interpreted as this: As the human being is endowed with five organs on his face and four limbs for the body, the natural scenery on the mountain must be provided with any number of trees; whereas on some plain, with any number of house, cottage or like construction; while on water, there should be seen any number of vessel, just as on land, some cars. By inference, there are designs for a portion of the scenery just as good for the full view of a panorama. Hence, even though the subject matter in a painting may not look like arranged in a certain position, it still must follow some fixed rule.

In short, design and composition in photography should be varied as to fit the circumstance of the scenery, thus culminating the subject matter in the position of balance and appropriateness.

Nyao Tze-jan, a painting critic in the Yuan dynasty, related 12 taboo rules on the composition of painting which have also some bearings with the composite photography. These 12 taboos are: 1, The make-up deranged by jamming; 2, scenes without distinction of distance; 3, mountain lacking the mood of veins; 4, water devoid of source or outlet; 5, grounds devoid of any sense of safety or danger; 6, roads bottled up without the sign of in-let or outlet; 7, any rock having but one phase; 8, any tree without the show of branches; 9, human beings shown in stooping shape; 10, houses deranged in confusion of locations; 11, colors not in harmony between darkness and lightness; and 12, spots or stains devoid the method of application.

(II) Modeling on Classical Patterns by Clever Translation

Copying on the pattern of classical works, regardless of human beings and material formations, is permissible for primary practising or advanced studying. As for painting, portrayal of live objects usually is the second step for any novice. A beginner can hardly describe a vivid scenery when facing the same. Hence, it would be easier for him to copy some existing models. Even such a practice may not be simple if one really means to learn the trade. As the painstaking experience might reveal some inner story: "The brushes thus used and later worn out might be buried as in a tomb; the iron ink-plate, rubbed thin like one made of clay, while it takes ten days to describe a pool of water and five days to draw up a rock." By applying the same efforts to photography, the discarded film negatives may also be numerous before a good or satisfactory picture is made.

Hence, it was wellknown as Alfred Stieglitz took a picture in Germany, he had spent 300 film plates before it was successful. The so-called "Transmission of Classical Models" in painting is identical to the composite picture-making in photography. Whatever good picture thus manipulated by skilful touch of hands may be therefore an artistic work. The composite photography in this regard also is analogous with the aforesaid artistic design and composition in painting.

(III) Accurate Conformation in Shape with the Objects Portrayed.

This means primarily any description of scenery or person must follow the resemblance rule. Obviously, this criterion may have nothing to do with photo-making, for in the mechanical portraying of an object the shape of the image and that of the object concerned may always be closely identified. However, it must also be remembered that the mechanical work might be defective in that due to difference of length of the focus on the lens, any image might be subjected to some degree of distortion.

As a rule, the lens is not so self-adjustable or versatile as the human eye. When the focus is short in distance from the object and the lens may have wide coverage of the scene, then distortion in certain parts of

the image taken may be more liable to occur. On the contrary, if the focus is long while the scene under cover is narrow in scope, then the possibility of image distortion may be rare. Hence, it is said "The longer focus the better picture." This dictum is exactly in accord with the Chinese rule of painting.

Chinese painting usually portrays the scene by employment of perspective view, and long distant lens also employs the bigger outlook. Hence, even before the invention of lens for photographical purpose, Chinese artists had already the farsightedness in adopting the perspective view in painting. The theory of accurate conformation in shape with the portrayed objects is, therefore, closely related to the photographic technique.

The study of perspective should, of course, pay attention to the bulk of the object under coverage. As in Western painting, the object nearer to the eye is the bigger whereas the farther the smaller. And yet the proportion from big to small follows no fixed standard. As there is the preference of long distant focus in photography, this theory is in conformity with that employed in the Chinese painting.

In regard to the Chinese painting, the perspective proportion is formed only in accordance with the bulk of the objects under the brush. Within any subject matter depicted as a solid square, there can be no slanting line or figure. Either long or short distance is to be expressed through the description of a cube. For instance, as it is said "A rock is portrayed in three dimensions," this is the depiction of a cube. In other words, there is the taboo on "rock with but one phase." Hence, inevitably the rock must be painted in three dimensions. Meanwhile, it is said, a flower should be portrayed with its shadowy side, bright side, its obverse and its reverse." This, of course, denotes the shape of a cube.

Another essential rule in Chinese painting is that all objects on the paper must be in fair proportion. Objects of the same kind at the same distance then should be portrayed more or less in the same magnitude. By use of considerable perspective view, we can better catch the harmony of all objects under the brush. If one should cover the eye with but a small piece of opaque material just a little bigger than the eye, then this shutter might keep all other objects off view. Therefore, in order to get a panorama of any scene, one must employ a big, prospective view.

In a foot-wide paper of Chinese landscape painting, usually unlimited or unfathomable volume of mountains and/or waters is displayed. It depicts a scene identical to such a prospective view taken by one in flying an airplane. On the earth surface then, the size of human beings by themselves is generally alike and the size of the houses is more or less the same in actuality; but as portrayed by the brush, their distance makes difference in the size.

As early as 1862, one M. Nadar took photographs by riding up in the air on a balloon. Some painters also set up lens on roof-tops to facilitate their works on perspective-view paintings. They were all for the taking of a bird's-eye view.

As the Chinese landscape painting adopts the perspective view through the use of far-sighted surveying, this method is differentiated into three categories. They are: plane distance, height-distance and depth-distance. The plane view takes up the water level for perspective standard; the height-distance takes care of the upper view as sighted from below while the depth-distance is identical to the bird's-eye view. All the scenes thus portrayed, either set front or behind, are arranged unmistakably according to their correct positions. This method of distance arrangement is one of the well-known characteristics of the Chinese painting. Hence, it is said, "A plane view without the appearance of long distance depicts sheer nearness; a high view without long distance portrays mere lowness; a deep scene without the expression of long distance depicts only shallowness." They all lack the element of a broad and perspective view. In the art world, it must be stressed that only when the perspective view is adopted may the objects portrayed be arranged in such a way as to keep them proportionally conforming to their actual sizes. This theory of conformation of painted objects proportionately with their actual sizes is analogous to the maintenance of fixed formations in photography. It is closely related to the composite picture-making.

However, there is one minor exception to the aforesaid rule, as in the Chinese painting usually only the major subject-matter is emphasized. When the subject is to be expressed in a significant view, its retinue or supplementary objects and the scenes serving merely as backgrounds might be exempt from the proportional conformity theory. Such exemption has frequently been put under criticism. However, there is justification for its cogency. It is identical to the photo-taking by use of the lens with long distant focus while the camera eye is wide opened. It thus emphasized the eminence or the clarity of the subject matter in denying the actual existence of its surrounding objects to a considerable extent. Another psychological explanation also is available. It is that just as witnessing a stage play we are used to concentrate our attention on the hero or heroine who appears to be grand in shape while his or her retinue is usually ignored. In the making of composite pictures, this rule should be put under notice though it is not the same as the one going for the sake of deformity.

(IV) Rhythmic Vitality

In the art of Chinese painting, the most essential attainment is the expression of rhythm in the article. The rhythmic theory, though not yet definitely shaped, has nevertheless stressed the necessity of having instilled

into the art work some sort of a brisk display of its spirit. It should, therefore, bear some mystic air, with the expression of liveliness that actively appeals to human senses. With that sort of rhythmic vitality well endowed, the painting may then proceed to acquire virility in form and vivacity in mode.

Even though the painting may be accurately corresponding in shape with the subject matter, it may yet be only resembling in appearance without the endowment of a soul. This is also true with photography. When devoted to paint the spiritual essence of a subject matter, the artist may have to meditate for days or even months before he can achieve the magical touch of a masterpiece. As for photographic attainment of the same, the camera-clicking must be synchronizing with the object in action at the flashing moment when the action, or even in its static mode, is at its best desirable point. The spiritual essence of the subject matter might be lost in a jiffy when that is not grasped in time. This theory is the same with the art of painting; the camera-man may by use of artistic skill proceed to show the depth of the inner-most essence of the subject matter.

The life essence or liveliness of a portrait, as described by Tu Fu's poem, may be related for example: "As the beard and hair of the Dukes of Pao and Ngoh are shown vibrating by themselves, the heroic figure of these two generals is well depicted as though they are actively engaged in a spirited fight." When thousands of words may yet unable to fully describe some events of a man, his portrait well made might be so convincing as to reveal the essence of his life and deeds. This is meant to show that the mere likeness of the facial pattern of a painting is not yet achieving accurate description of the subject matter.

As for portraying flowers and birds, "the blossom thus painted must be shown as though it is about to talk or smile while the bird is about to fly; they are all presenting themselves to the human vision as though in the absence of the paper or canvas for their groundwork." This is a simile just to show what vivacity may mean in the painting of flowers and birds.

As for the landscape painting, it is said that "the spring cloud thus portrayed must look like floating in the sky while the water is like flowing on the ground; all that under the brush must follow the natural course and so reveal or transmit the soul of the landscape."

Therefore, it is observed that what is difficult to paint is the spiritual essence of the subject matter. It is also remarked that "rhythmic vitality may be revealed either within or without the scope of painting, as witnessed or reflected by the presentation of the seasonal climatic or barometric and illuminative changes. When it is about to grow cloudy or about to rain, there must have in the picture certain symptoms or peculiar moods to help accentuate the forthcoming scenes.

There is another description of the presence of rhythmic vitality in a picture. It reveals that the socalled "Rhythmic Vitality is not cloud, smoke, fog or mist, but the genuine atmosphere in the cosmos, without which nothing can lead its life." This theory seems to have depicted the most difficult task for the painter to grasp the abstract form of the atmosphere in the making of his picture.

It may thus be concluded: "Among the six canons in the art of painting or photography, the Rhythmic Vitality is the most difficult for the artist to secure. While the intention must precede movements of the brush, the essential beauty may have been latent beyond the picture; as though musical sounds may be dwelling within the string instrument, or as smoke may turn itself into the shape of a mist, the high wind may spell its coldness or dreariness through the formation of ripples or billows on the water surface. As all matters have their natural course to follow, nothing big or small can escape the sequence."

All the foregoing theorems tend to prove that any picture must first of all be endowed with the spiritual rhythm. Next comes the essential element of profound meaning in its natural sequence. As musical notes are latent in the strings, the presence of such strings denotes existence of the music. As smoke may transform itself into the shape of mist, the presence of smoke portends the possible change.

Just to further illustrate this somewhat mystic concept of rhythmic vitality, an ancient inscription over a painting is also quoted here. It said, "Above the myriad green twigs there is one crimson dot." What the artist painted is not a grove but a beautiful lady in green dress with her red lips symbolizing the crimson spot. Another epigram said, "Even the horse hoofs are fragrant when riding for home over the flower-strewn path." What the artist portrayed for emphasis is a butterfly fluttering around the hoof of a trotting horse.

Another masterpiece may further demostrate the secret of attaining rhythmic vitality by use of subtle hints. In a French Salon in 1932, Charles Legeuebe exhibited one of his works, which showed two pairs of children's legs on a chair, entitling Un Regiment Passe. Apparently on the picture there was no military band in action. However, it appealed to the imagination of any experienced connoisseur to appreciate that there beyond the parapet a band must be on parade. The artistic mind of the photographer thus created the rhythmic vitality in an otherwise dull or monotonous subject matter.

(V) Use of the Brush to Form Anatomical Structure

In the art of painting, the brush is used as the pivotal shaft while the ink thus spread must show at least two phases in coloring—the positive

(or Yang in Chinese version) and the negative (Yin). The pivotal shaft is employed to express the subtle mood of the artist through the activity of the brush. Hence, in every stroke of the brush there must contain its particular gesture, with its trend — as downward, upward, fluttering or getting flustered — conforming to rhythmical vitality in shape, yet to anatomical structure in substance. All the movement of the brush should be energetic and powerful so as to make the picture mature of its style or system. Only thus may the anotomical structure be shown unmistakably.

What, then, has the aforesaid theory anything to do with photography? The energetic application of the brush as identically shown in the photograph is analogous with the presentation of clear-cut lines and distinct contours so as to show positive versus negative, light or dark, and forward or backward sceneries in the systematic manner. When a photo can secure such an attainment, it must have been intermingled with the art of painting in the use of the brush and ink. Isn't this theory showing the cameraman the way of forming anatomical structure in his works?

(VI) Glazing of the Objects to Show Their Appropriate Colours

Finally, there is the need of giving a finishing touch to the photographic product. Then comes the problem of glazing the objects depicted to show them in their appropriate colours. Glazing or glossing in its artistic sense must follow some set rules so as to make the picture true in appearance with the objects portrayed. This observation is chiefly concerned with chromo-photography. When the cameraman is ignorant of the "color temperature," what he obtains may not be conforming with the natural or original color. This rule seems having little to do with composite photography. However, when the cameraman uses the technicolor film in repeated picture-taking, he should also know that for reference or precaution.

FRENCH SECTION

LA PHOTOGRAPHIE ET LA PEINTURE CHINOISE.

par Chin-San Long

La photographie est une invention scientifique dont son champ d'utilisation est très vaste. Ce qui nous intéresse n'est qu'une de ses multiples utilisations; la photographie d'ART.

Les oeuvres de la photographie d'ART est généralement le résultat d'étude approfondie des amateurs, et de jour en jour elle est devenue une des branches de l'ART MODERNE.

L'art du bronze, de la porcelaine, de la peinture, de la sculpture, de la laque etc. sont arrivé en Chine à un degré où le monde entier reconnaît sa valeur indiscutable. La photographie est en bonne voie et occupe une place indépendante dans le domaine de l'art chinois d'aujourd' hui. Une excellente photographie est souvent le résultat d'un heureux hasard; mais après avoir changé de milieu ou de sujet, le même amateur n'obtient plus le même heureux résultat, ou souvent une photographie à la première vue elle nous paraît excellente, mais après étude faite, elle est sans sentiment, ni vitalité, de là nous déduisons qu'en photographie est comme en peinture en général, et surtout en peinture chinoise, réussir un oeuvre d'art n'est pas une question très facile à résoudre. Il faut une étude approfondie des nombreuses questions, et remplir toutes les conditions éxigées par un chef-d'oeuvre d'art.

En photographie la technique de la lumière, les phénomènes phisico-chimiques de la sensibilité de la plaque photographique etc., et si les essais et les expériences au point de vue phisico-chimique sont satisfaisants, il faut encore entrer dans le domaine de la composition, afin de donner à l'oeuvre l'expression de sentiment et de vitalité exigée. Il faut par conséquent se munir de connaissances des plus différentes et d'expériences solides, comme disent les anciens de la peinture chinoise. "Lire dix mille volumes et voyager dix mille lieues", cela veut dire qu'après avoir étudié dans les livres, il faut encore étudier sur place pour pouvoir comprendre et confirmer le contenu des livres. Les anciens nous conseillent aussi "observer le ciel et la terre, les fleuves et la mer, les changements crés par les quatre saisons et la déformation des nuages crée par les mouvements des vents". Malgré que la technique de la photographie est toute différente de celle de la peinture, ces précieux conseils sont des principes de la peinture chinoise que nous allons étudier pour les appliquer à l'art de la photographie.

HARMONIE DES COULEURS:

La photographie est fondée sur la propriété que possèdent certains sels, particulièrement le bromure d'argent, qui doivent être impressionnés et noircis par la lumière. Par conséquent sans lumière aucune trace d'objet se produit, donc pas de photographie possible.

Il y a deux différentes manières de faire de la photographie, la manière "Lowkey" et la manière "Highkey".

1. — Lowkey: ce premier procédé se trouve dans la peinture chinoise religieuse, où les dessins en couleur dorée sont tracés sur un fond bleu de Chine de porcelaine.

2. — Highkey: ce deuxième procédé est encore plus courant que la premier en peinture chinoise, on travaille à l'encre de Chine sur un fond de papier blanc. On dit en peinture chinoise "les cinq tons du noir de Chine", en réalité il existe bien plus que cinq tons, car il faut encore y ajouter les superpositions par couche. Et c'est en servant des cinq tons et des superpositions qu'on obtient l'impression et l'expression de l'ombre et du pénomlre, de l'envers et de l'endroit; l'image se révèle sur le fond donnant ainsi l'impression de l'espace et l'expression de la vitalité, tout comme un dessin en couleur.

Si nous utilisons la manière linéaire, it faut que la photographie soit prise par une lumière homogène (shadowless lighting), it faut dans ce cas éviter les ombres de lumière solaire capable de détériorer la photographie, il est de principe de ne pas utiliser les ombres, car les ombres se déplacent suivant l'orientation du soleil, de droite à gauche ou de devant en arrière

Pour donner l'impression de la distance et la différence des plans. Le *Panfilm* peut donner très facilement le même effet que la peinture chinoise à l'encre de Chine. Il y a une theorie bien commune en photographie "plus la distance focale est longue, plus la photographie est meilleure". Cela veut dire qu'en utilisant une longue distance focale les perspectives sont mieux construites, et peut éviter facilement les contortions ou les déformations possibles. Si on employait un foyer court, l'angle de vision étant élargi, et plus l'angle de vue est élargi plus il y a possibilité de déformation ou de contortion, et en même temps la perspective est détruite. Il faut par conséquent éviter le plus possile ce cas désastreux.

Nous pouvons déduire qu'en ce cas la photographie s'accorde parfaiment avec la peinture chinoise. Ceux qui disent qu'en peinture chinoise, aucune loi de perspective n'est observée, c'est qu'ils n'ont étudié la peinture chinoise qu'avec un raisonnement ordinaire de perspective qu'on utilise généralement en dessin. La perspective en peinture chinoise est tout autre que celle utilisée dans la peinture réaliste occidentale,c'est une perspective abstraite, la perspective est faite pour chaque objet, pour lui-même, lui donnant une impression de relief de 2 ou de 3 dimensions. On dit en Chine pour cette question, "une pierre ou un rocher doit être dessiné de trois faces" de "les feuilles et les fleurs doivent être vues de l'envers et de l'endroit", Il n'y a donc pas de doûte que c'est de cette perspective de trois dimensions dont on parle. Naturellement il faut tenir compte de l'harmonie des proportions de chaque objet et des objets entre eux, sans cela il

incommoderait nos yeux, car sans cela, il suffit que l'objet soit un peu plus grand que la globule de nos yeux, pour cacher tout le champ de vue, et l'objet même est vu seulement d'une seule dimension, pas de perspective possible. C'est pour la raison même que les peintures chinoises se mettent à grande distance aussi bien en longueur qu'en hauteur pour observer le paysage. C'est comme une prise de vue en aéroplane, appelée courament une perspective à vol d'oiseau. En l'année 1862 Nadar à Paris servait d'un ballon pour avoir des vues photographiques à vol d'oiseau, et un autre installait un appareil photographique sur son toit pour pouvoir se documenter pour sa peinture panoramique. Ces deux exemples ressemblent de beaucoup au système de perspective employé par les paysagistes chinois

Il existe trois espèces de perspective en peinture chinoise, à distance du niveau, à distance en hauteur, et à distance en profondeur.

A distance du niveau veut dire que la ligne de vision est à la hauteur de la ligne d'horizon.

A distance en hauteur veut dire de bas en haut.

A distance en profondeur veut dire vue à vol d'oiseau.

C'est dire dans la peinture chinoise le principal point est de mettre le point de vue à longue distance, les perspectives ne peuvent être des perspectives de près; car un tableau n'occupent une surface plutôt minime parrapport à la surface total des murs d'un intérieur, et si on désire une impression grandiose dans cet espace limité d'un tableau, on ne peut qu'utiliser une perspective de vue éloignée, il est de même pour la photographie d'art.

On dit aussi que l'exactitude et la minutie de la peinture chinoise réaliste de l'Epoque TANG et SONG resenblent énormement à la photographie, les artites de cet époque peignaient un arbre, une branche, une feuille avec tous les détails de de nervures, d'écorces, l'envers et l'endroit, mais cependant avec un paysage de fond sans tenir compte des principes de la perspective, est souvent une perspective très éloignée à petite échelle, cette manière de peindre resemble de beaucoup à la peinture occidentale, les sujets de fond ne sont considérés que comme accessoires d'Harmonie, de la composition. En photographie on utilise le grand angle pour rendre le sujet principal paraître plus net par rapport à son entourage, pour lui donner une impression plus grandiose. Dans ce cas on ne puis tenir compte de l'échelle et les lois de la perspective.

COMPOSITION:

En peinture chinoise dans le chapitre de la "Composition," il est dit: "Rassembler trois, réunir cinq, ou unifier les éléments dispersés", "L'Ouest équilibrant l'Est." Il est dit aussi: "C'est en confusionnant le sujet principal avec les subordonnés, l'abstrait avec le concret, les proches avec les éloignés,

l'ombre avec la lumière, le désordre avec l'ordre, ainsi on obtient la mise en page ou la composition." "Les vallons et les eaux vallent mieux d'être abstraits." "Les monts dans le lointain se levant et s'affaissant, avec les arbres soit au sommet ou à ses pieds, ainsi le modeler existe parmis les monts, et le sentiment vient avec l'implantation des arbres, c'est ce qu'on appelle confusionner le désordre avec l'ordre."

Tout comme dans la figure humaine avec ses cinq sens, le corps humain avec ses quatre membres, et dans un paysage avec ses montagnes, ses plaines, sa végétation, ses bois, ses villages rustiques ses cours d'eau, ses chemins et sentiers, ses voitures et ses bateaux, ressemblant à l'organisation d'une famille et celle d'une nation,dont leur composition doit suivre une loi naturelle et la logique humaine. En un mot, la diversité de la composition est en fonction directe avec l'espace et le milieu.

LE PHOTOMONTAGE:

Dans le système de "Collage" utilisé parfois par les peintres modernes en occident, et en Chine le style de la "Corbeille de paperasse renversée" qui consiste à mettre toutes sortes de paperasses imprimées, manuscriptes et les rassembler dans une disposition agréable. A la première vue c'est un jeu de collage pas beaucoup d'intérêt artistique. Mais si nous poussons ce travail plus loin, en photographie, utilisant les surimpressions, placant les nuages dans le vide du ciel, des bateaux sur la surface des nappes d'eau, des arbres sur les collines et dans les ravains. C'est tout simplement le système de la composition de peinture chinoise.

L'appareil photographique à cause de sa capacité plutôt simple par rapport à l'oeil humain, il ne peut qu'impressionner telle qu'elle est la nature, et si un gros rocher au premier plan, peut choquer 'harmonie du paysage à photogrophier, ou encore il peut gêner l'angle de vision, la nature, en un mot, n'est pas souvent faite suivant notre désir. Dans un cas pareil, l'artiste photographe est obligé de rejeter cette prise de vue.

Les peintures chinoise ont trouvé depuis des siècles, l'idée de dessiner ou prendre ce qui est beau de la nature, et rejeter ce qui ne puisse pas harmoniser l'ensemnle de la composition désirée, et souvent cette composition de l'idéal humain ou artificielle est plus belle que celle de la nature. Et nous retrouvons ce même systême en photographie ce qu'on appelle aujourd'hui: le photomontage, la surimpression, la photographie composée. Aussi la photographie d'art d'aujourd'hui et la peinture chinoise d'autrefois ne peuvent que s'accorder.

HARMONIE VITALE:

Quand on dit "beau" en peinture chinoise, lorsqu'un oeuvre d'art posséde la sensibitlité humaine d'une impression plaisante et précieuse, d'un sentiment de vivacité, c'est ce qu'on appelle aussi l'harmonie vitale. L'hamonie vitale est l'un des plus importants des six canons de la peinture chinoise.

Et c'est pourquoi en photographie d'art, il faut posséder non seulement une technique parfaite, mais encore une série de plans, des volumes, les coloris et enfin l'harmonie du tout. L'harmonie est une qualité immesurable et des plus profondes, pouvant communiquer l'âme humaine sans que l'homme puisse l'expliquer.

1. — Si les nuages du printemps semblent flotter dans l'espace des cieux, les eaux semblent couler, et le sol ou les sentiers, le tout semble de la nature même, c'est parceque seul le pinceau ou la brosse, l'encre ou la couleur du grand peintre peuvent égaler au génie de notre Créateur pour donner à leurs dessins sa vitalité voulue.

2. — Il faut que l'attention du spectateur du tableau soit attiré par les fleurs qui parlent entre elles, par les oiseaux prêtent à partir pour une envolée, et oubliant le papier ou la soie sur lequel les dessins sont tracés.

3. — L'harmonie vitale peut être dans le sujet même, ou hors du sujet. Pour les quatre saisons, les temps froid, ensoleillé, pluvieux et de brouillard.

4. — L'harmonie n'est ni les nuages, ni la lumière ou le brouillard. c'est l'énergie réelle de l'univers. N'importe quoique ce soit, sans l'énergie il n'y a point de vie.

5. — Parmi les six canons de la peinture chinoise, le plus difficile est celui qui traite l'harmonie vitale. L'harmonie vitale c'est l ambiance du tableau donnant une expression en dehors de l'expression propre du dessin; tout comme la froideur du vent, le bruit des vagues, la dispersion de la fumée. C'est en effet hors du dessin qu'on acquière la profondeur de sa pensée, c'est l'âme même de l'harmonie. Et souvent, c'est dans le silence qu'on acquière l'expression du son, ou dans l'immobilité qu'on acquière l'expression du mouvement. Quand on dessine une fumée et on a l'impression que cette fumé est en mouvement montant dans l'espace en se dispersant.

On a souvent entendu dire par les vieux peintres chinois de deux sujets proposés aux candidats d'un concours de peinture:

Le premier sujet était: "Un peu de rouge au bout des branchages vertes", et un candidat peintre traita ce sujet avec talent en dessinant," une dame aux lèvres rouge á l'ombre d'un saule", tandis qu'un peintre médiocre aurait traité ce sujet en dessinant "Quelques fleurs parmi les feuillages", et s'aurait été une valgarité.

Le deuxième sujeu était: "Revenu d'une galope au sentier parsemé de pétales de fleurs parfumées" Comment peut-on exprimer le parfum en peinture, et pourtant un candidat peintre de talent trouva une merveilleuse réponse. Il dessina "Un chevalier sur un cheval galopant avec quelques papillons survolant et suivant les sabots du cheval". Quelle imagination! Et si simplement réussi à exprimer le parfum des pétales qui est resté sur les sabots du cheval. De même, en photographie: à l'exposition photographique de 1932 à Paris, il y avait une photographie, dans laquelle se figu-

raient deux enfants au pied d'un mur debout sur une chaise se haussant sur la pointe de leurs pieds, et le titre était "Un régiment passe". L'auteur de cette photographie, Charles Legembe, a donné à son oeuvre une expression sous-entendue ou en absraction, on entend le fracas de la musique de la marche militaire sans les voir. Là encore l'intérêt du public est porté à la vitalité interne de l'oeuvre.

QUALITE:

Il faut s'en sortir de la vulgarité et atteindre à l'élégance et la distinction des formes. Quelques lignes intélligeament dessinées peuvent être d'un sentiment infini.

En peinture chinoise on défini: la distinction vient de la simplicité, et la vulgarité vient avec la complication. On défini aussi: l'élégance n'est jamais assez comliquée, et la vulgarité n'est jamais assez simple.

Si nous considerions l'harmonie des couleurs, ce qui est clair et léger, est l'élégance, et ce qui est lourd, est la vulgairité, Mais ce qui est pur et sans poids, n'est point élégant, et ce qui est confus et épais n'est point vulgaire. Par exemple, prenons une jeune fille aristocratique, malgré la simplicité de sa robe et de son maquillage, elle est de très grande élégance. Au contraire, une compagnarde maquillée de fard et de poudre, vêtue d'une robe au dessin compliqué, elle ne peut pas être belle et élégante. Une figure humaine belle de nature chargée d'une décoration exagérée devient vulgaire. Le proverbe chinois dit: "Dessiner un serpent avec des pates, c'est de trop."

En Chine, depuis l'antiquité les politiciens retirés de leur vie sociale ou politique se donnent souvent au travaisl d'un pêcheur, d'un bucheron, d'un cultivateus, d'un peintre ou d'un poête, comme leur occupation de loisir et de repos morale. C'est la marque de pur désintéressement de la société. Cette forme de vie désintéressée de la part des intellectuels est considérée comme en pleine harmonie avec la nature simple qui les entoure. Si au contraire, un personnage luxurieusement habillé tenant une canne à pêche ou un filet, ne croyez-vous que la luxurité de l'habillement ne s'harmonise evidemment pas avec la canne ou le filet du pêcheur. Il n'y a donc pas d'élégance, c'est la vulgarité même. En Chine, les critiques d'art disent souvent: les intellectuels ou les artistes peignent ou expressent la paisibilité de leur coeur, et en peinture chinoise la paisibilité représente l'élégance de la pensée, et c'est l'art même. Et quand on critique une peinture en Chine, le caractère morale du peintre est souvent mise en jeu; car l'honnêteté et la franchise qui sont la base de la moralité humaine, est aussi une condition importante d'un bon peintre· Un proverbe français avait dit: "la musique adoucie les moeurs", aussi bien pour la musique que pour les autresa rts, la moralité personnelle de l'artiste influence son oeuvre, et son oeuvre influence ceux qui l'admirent. La haute moralité d'un artiste est donc une des plus importantes conditions pour réussir un chef-d'oeuvre, et cela aussi bien en Art de la peinture qu'en photographie.

SUPPLEMENTS

APPRECIATIONS

1

My friend Chin-San Long is today hailed by everybody in the art circle as a photographer whose technic and experience are unequalled in China. He has travelled extensively. In the south, he has climbed all the famous mountains; in the north, he has crossed the Yellow River and studied the Great Wall from its east to its west. By means of his camera, he has succeeded in collecting records of different cultural patterns and customs of both well-known and obscure provinces in China; and now, through this exhibition, the secret of his enjoyment is going to be revealed to all art-lovers. One of Chinese ancient artists once defined the "Scholar's Quality" as that of a man who has travelled ten thousand li's and read ten thousand books. This is an accurate description of our Mr. Long.

Tracing the history of Chinese art thousands of years back, we can appreciate what our sage Han Fei (韓非, about B. C. 300) mentioned as a "Picture Container." According to the Sage, the Emperor of Chow built for himself a wall thirty feet high and a window eight feet big. When the sun rose, he attached a sheet of paper on the window, thus thousands of sbjects were visible in it: the pictures were all represented in such detail as could only be expected from photographs.

There are various schools of painting in China. There was Chao Pei-shing, (曹不興 about A. D. 229) who, when making a portrait, took special notice of the character of the sitter as well as the features. Monk Wei Chi (尉遲乙 about A. D. 600) discovered the chiaroscuro as the best method to make "relief" pictures of flowers and plants, which would stand out conspicuously. Tsuan Tze-chian (展子虔) and Tung Pei-jen (董伯仁) were realists making pictures after the style of architectural drawings. The objects they transformed into their paintings are so much like their models in every detail that they are almost mathemetically correct. Now are not these methods the same in photography? Mr. Long is the first one in China who has noticed the similarities between them and developed his technics accordingly. We may refer to Mr. Long's own descriptions elsewhere in this publication.

Mr. Long believes in catching the sentiment as well as the appearance of an object: whether it is a portrait study or a mere piece of Nature Morte. He paints not only the flesh but the soul too. One may credit all these to the fact of his being a painter . . . . as Mr. Long is painter: but I would rather say the truth which is that in him we have a painter, photographer and philosopher in one. *English translation of Chinese text by Hsia Ching-kwan.*(夏敬觀)

2

Photography may be either a mechanical process or an artistic achievement. If it is the latter, it must be a composite of esthetic feeling on the part of the photographer, of deliberate choice of subject and of skilful handling of all needed media. Mr. Long's photographs satisfy these three fundamentals. He has the soul of an artist; he has taken infinite pains to visit the beautiful spots in his own country and he is master of his technique. His photographs are not records; they are works of art. If they could be printed on such a sympathetic type of paper as that known as Chen Hsin Tang (澄心堂), they would rival brush paintings in delicacy and refinement.

The photograph of "Buddha's Glory Lookout" on Mount Omei reminds me of the painting by Chin Ying-kwei (金應桂) of the same subject, his "Bent by the Breeze," of the "Withered Tree" by an artist of the Sung Dynasty in my own collection. "An Artist's Dream" looks just like a photograph of one of the paintings of Huang Kung-wang—Ta-ch'ih (黃大癡). The "Panda" might have been painted in the same way by Chiang Ting-hsi (蔣廷錫). My hope is that such photography as Mr. Long has produced may be taken to heart by China's modern painters who are much in need of a better knowledge of actualities to reinforce and give vigor to their artistic impluses.—*from "Introduction" by Dr. John C. Ferguson in the Catalogue of the Centenary of Daguerre Exhibition, 1939, Shanghai.*

M. Long Chin-san est un des artistes photographes de notre époque, un artiste spirituel qui choisit son sujet avec une habileté rare, connaissant à fond tous les secrets de l'art qu'il exerce surtout pour son seul plaisir. Ses œuvres ont éte admirées dans plus de cent expositions internationales du monde entier.

C'est un de ces Chinois dont la profondeur et la vraie valeur se cachent sous une apparence extérieure modeste; un des ces Chinois qui sont les apôtres culture chinoise et la civilisation occidentale.

Deux expositions récentes organisées à Changhaï à l'occasion du centenaire de la naissance de Daguerre, inventeur de la photographie, l'une dans la grande salle de *l'Aurore*, l'autre aux magasines *Sun*, nous not procuré l'occasion d'admirer et d'apprécier une fois de plus quelques-unes de ses plus belles œuvres.

Il en est qui ne se distinguent nullement des photographies de n'importe quelle exposition américaine, française ou anglaise; d'autres par contre sont tout particulièrement chnioises. Ce sont elles qui nous intéressent avant tout et qui, par leur valeur artistique, sont incontestablement supérieures aux autres.

Fait curieux, frappant, et de première importance: ces photographies ressemblent tout à fait à la peinture classique chinoise. Puisque les arbres, les fleurs et les animaux, bref, le monde extérieur, sont à peu près les mêmes en Chine qu'ailleurs, c'est donc la manière de regarder les choses qui est différente. Qu'il y ait une façon de voir qu'on peut appeler chinoise, — les critiques d'art le savent depuis longtemps. Mais que cette manière subjective de représenter le monde se trahisse jusque dans les photographies, émanations d'un art dit objectif — voilà qui tient du merveilleux.

En quoi les œuvres de M. Long Chin-san ressemblent-elles à la peinture chinoise?

D'abord, par le choix des sujets: feuilles de bambou, paysages fantastique, arbres se detachant sur un ciel pur et clair, enfin tout, excepté le visage et le corps humains pris en tant que symbole et expression d'un principe intrinsèque, sujet favori, je dirais sujet unique de l'art occidental.

Ensuite, par l'observation de principes qui sont également à la base de la peinture chinoise. On dirait que la perspective est une loi naturelle. En bien! la photographie chinoise semble le nier. Parmi les tableaux photographiques de M. Long Chin-san il est, per exemple, des paysages pris d'un point élevé; ils ressemblent à des vues à vol d'oiseau. Et. d'un coup, comme dans les tableaux chinois de ce genre, la perspective s'évanouit.

En peinture, la profondeur s'exprime par le nuancement passant du noir au gris clair; le même effet est obtenu dans la photographie par un éclairage raffiné; jusqu'à la technique impressionniste y réapparaît: deux ou trois feuilles de bambou ou une branche d'arbre isolé. Ce résultat est obtenu par un procédé spécial: d'nue part on supprime les détails dans l'épreuve positive, d'autre part on combine deux ou même plusieurs prises pour en faire une seule épreuve, qui ne contient que l'essentiel des divers négatifs.

Qu'on juge du développement formidable pris par la photographie dans ce pays, en se rappelant l'histoire de cet art nouveau en Chine: Un atelier à Itchang conserve précieusement des daguerréotypies faites il y a 90 ans. Bien plus tard, la première association d'amateurs fut fondée à Peiping. En 1928, a lieu la première exposition photographique chinoise. L'essor autuel est dû, en grande partie, à son utilisation pour divers travaux techniques.

Il s'agit, donc, en l'espèce d'un art inventé en Europe, mais s'inspirant des principes mêmes de la peinture et la civilisation chinoises. Comme l'écriture, la calligraphie, la peinture et la philosophie, la photographie chinoise aussi opère par symboles; elle transforme la réalité, en la représentant par des signes conventionnels; j'entends par là que, pour un photographe chinois, un arbre sur un rocher n'est plus un arbre mais la solitude, tout court. Et, c'est là que la photographie chinoise pourrait exercer une influence heureuse sur l'européenne qui, trop souvent,

se borne à n'être qu'un procédé de reproduction purement mécanique. La photographie chinoise est le modèle même d'un art technique fromé et régi par le principe spirituel. C'est un beau témoignage de la victoire de l'esprit remportée sur la matière et la loi naturelle. — *from ARTS UN PHOTOGRAPHE CHINOIS LONG CHIN-SAN par Pierre FLOGNY in La Revue Nationale Chinoise, Novembre 1939.*

4

Nous avons eu l'occasion d'admirer à l'Université l'Aurore, à l'occasion du centenaire de la decouverte de la Photographie, une exposition de Photographies par Monsieur Chin-San Long.

Cette Exposition fut une révélation pour un grand nombre de visiteurs. Cela ne ressemblait en rien à ce que nous montraient vers 1900 et nous montrent encore certains soit-disant artistes photographes dont les oeuvres sont artistiques si l'on veut, mais ne sont plus des photographies après les manipulations, les truquages, disons les camouflages, qu'ont subis leurs clichés.

Il n'en est pas de même des oeuvres de Monsieur Chin-San Long. Ce sont des photographies faites par un artiste consommé doublé d'un remarquable technicien.

L'artiste a su noa seulement voir son sujet mais le regarder, le comprendre, l'examiner sous tous les angles, choisir le meilleur point de vue, le meilleur éclairage de telle sorte que les contrastes soient suffisants sans cependant heurter l'oeil par une opposition trop vive entre les blancs et les noirs. Par example dans des sujets très contrastés comme dans "Keeper of Temple Gate", on passe insensiblement de l'ombre profonde du bosquet de bambous au mur éclatant de blancheur sans heurts pour l'oeil.

Dans d'autres sujets au contraire où tout est gris, "Through the mist", l'artiste a su produire des contrastes tels que l'oeil les désire. Cette brume est un objet de tous les jours mais c'est l'artiste qui a vu ce que peut donner cette succession de gris plus ou moins profonds.

Ce n'est pas seulement l'artiste qui est à louer mais encore le technicien. Combien d'artistes ont le coup d'oeil, le flair, mais combien ont la technique? Si l'art est un don, la technique est une science et une science qui ne s'improvise pas: science du développement, science de la reproduction, mais à cette science doit se joindre le goût de l'artiste que nous retrouvons chez Monsieur Chin-San Long, ses oeuvres sont en même temps des photographies et des tableaux.

"Through the mist" par example donne l'impression d'une véritable peinture chinoise tant les reliefs sont estompés et cependant l'on se sent toujours en présence d'une photographie. A mon avis ce numéro est un véritable chef d'oeuvre où se mafeste l'artiste et le technicien de grande classe.

Tel autre sujet "Noodles" par exemple, rappelle par la teinte, le choix du papier, un crayon de maître et cependant l'on se sent toujours devant une photographie.

L'exposition des oeuvres de Monsieur Chin-San Long démonque contrairement à l'opinion de beaucoup l'art et la photographie peuvent ne faire qu'un.

Le photographe ne doit pas être un simple "press-button", il doit être double d'un artiste et d'un technicien. Souhaitons que cette exposition suscite des vocations de photographes parmi ceux qui n'ont pas encore goûté aux joies que donne un cliché réussi et qu'elle donne aux possesseurs d'un appareil le désir de faire oeuvre d'artiste dans le véritable sens de ce mot.
by J. Hernault S. J.

5

Long Chin-San, China's best known, most honoured and most prolific artist-photographer, is now nearing fifty, his hair slowly acquiring a gun-powder shade of gray. His keen, deep-seated eyes are still searching all over the country for beautiful landscapes and other objects to record. He was fascinated by photography and has evolved the theory that if a lasting image of things and events could be secured it would be more authentic as a record then writing and painting.

In the course of his quest for beauty, Mr. Long has travelled from one end of the country to the other. In the south he has climbed all the famous mountains; in the north, he has crossed, not once but many times, the Yellow River and studied the Great Wall from its westernmost terminus to the sea. Scarcely any scenic spot in the entire domain of China has escaped Mr. Long's attention. The Sino-Japanese war has failed to discourage the artist's travel urge—his search for beauty—difficult as travels have come to be.

Mr. Long is unquestionably the best-known photographer in China. He has not only exhibited his work in principal cities all over China, in widely scattered regions as Shanghai, Chengtu, Chungking and Kunming, but has also been invited to participate in photographic exhibits in many part of the world. During the past decade, pictures by this noted artist-photographer have been accepted and hung at the exhibit rooms of no less than 300 international salons, a record unparalleled all over the world.

In a paper "Composite Picture and Chinese Art" Mr. Long strongly defended the new photographic art and pointed out that the Chinses painters have been making composite pictures all the time. Argued Mr. Long:

"Chinese artist of the traditional schools are often accused of painting from imagination. Nothing could be further from the truth. They do not paint from imagination but from memory. What defferentiates them from the Western artist is that they paint from what they *have seen* instead of what they *are seeing*. The world is full of beautiful things as well as ugly things. God creates the universe according to his moods. Eventually we have what we call art and art is said to improve Nature. The corrected and retouched view is expressed in the artists' own work. The same is now being done in composite pictures."

In the earlier exhibits in Shanghai, including the Daguerre Centenary Exhibit at Aurora University in 1939, Mr. Long has shown a number of composite pictures. New additions which he made following his return to Shanghai from an extensive trip to "Free China" last year were on view at an exhibit at the Art Gallery, The Sun Company, corner of Nanking and Yu Ya Ching Roads, between March 11 and 16.

Besides being a camera enthusiast himself Mr. Long has made repeated efforts for the promotion of the art in China. Nearly two decades ago he founded the Photo Club of China which in 1927 held its first public exhibition in Shanghai. Recently he has proposed the establishment of a National Photographic Association. In this endeavour, it is learned, he has been given full-hearted support by fellow enthusiasts from all parts of the country.

Born in 1893, he is undisputedly the dozen of Chinese amateur photographers. Mr. Long has received no fewer than 40 medals and 40 diplomas from photographic societies all over the world in recognition of his accomplishments. He is a Fellow of the Royal Photo society of Britain and an Associate of the Photographic Society of America. He is also an honourary member of Focus Salon, Belgian Photo Association and the Photo Pictorialists of Springfield, Mass, U. S. A. —*from "Personalities in the News" in the "China Journal" April, 1941.*

All that I know of the technique of photography could be conveniently inscribed on the back of the proverbial postage stamp. But my friend, Mr. Long Chin-San, having asked me, so courteously, to write a few introductory words to this brochure, I fell I cannot deny him. And indeed, I think one may say what one admires, even though it be something one cannot quite understand.

If, then, in the course of these remarks, I am drawn somehow into committing myself on the subject of the science of composite photography, which Mr. Long has helped to ennoble into an art, this unconsidered incursion should be taken as nothing more than an essay in appreciation, pure and simple, undisturbed by the predilections or prejudices of the hardened critic of camera work.

Since the days of my extreme youth, when the fixed-focus box-shaped "Brownie" was the ***summum bonum*** of my artistic dreams, I have always regarded photography with feelings akin to those of Narcissus, when he beheld himself reflected in the pool. I have always gazed at photographs with wide-eyed wonder and incredulity. Time and again I have had explained to me *how* a photograph becomes a photograph, but I have never quite understood *why*. And when I see my genial friend the author, doing the most amazing things with his little black magic box in the simplest and quietest way possible, I am, I confess, more bewildered than ever.

The text this interesting little book I have much enjoyed reading; so clear and simple the explanation and the directions it contains appear to be, that I am tempted to go outdoors right away and try making trick pictures myself. But on second thoughts, is it all so simple? Why, no, gentle reader. If you happen to be a novice, let me warn you in time. Mr. Long's simplicity is the seductive simplicity of genius, fascinating, stimulating, inspiring, but oh so deceptive! He is a magician, a wizard, whose hand is, as the saying goes, quicker than the eye.

There is, believe me, more to Mr. Long's work than the ability to perform this simple little trick of "photomontage" of which he speaks so disarmingly. There is needed something else besides — something which he is too modest to acknowledge he possesses, and indeed, in surpassing measure — that "just sentiment of the general harmony which ought to overrule a work of art." Without this aesthetic sense, no collection of photographic subjects, however rich, no ingenious dexterity in "cutting", no degree of skill in super-imposition or projection, will succeed in creating a happy compositional scheme. But, endowed with this all important aesthetic sense, and equipped with the astonishingly few gadgets required for the job, how successful the results can be, Mr. Long has shown in this brochure.

As I glance through its entrancing picture pages, I sigh with regret that Tung Yuan and Chu jan, Kuo Hsi and Fan K'uan, Ma Yuan and Hsia Kuei are not with us to-day, to profit from the professional hints and pointers that Mr. Long could so easily and so usefully give them. —*"Foreword" by Sir Percival David in "Composite Picture and Chinese Art" by Chin-San Long.*

If the claim of Hun Tsi-Kwan, lecturer at Hongkong University, who once pretended to have found in China traces of 2,000-year-old plates made sensitive to light by a chemical process, can be substantiated, the credit for having invented photography goes to Old Cathay. The question, however, is merely an academical one, for China forgot all about the "black art" till Louis Jacques Mandé Daguerre informed the French Academy of Science on August 19, 1839, that he had worked out a method of producing "sun-pictures" more realistic than the best painting.

One hour later, the public queued up in front of the opticians' shops in Paris to buy cameras, and since then enthusiasm for the new art has continued unabated all over the world; a few months later, Daguerre was already a rich man, though seven other scientists claimed to have invented photography before him.

It took photography only ten years to travel all the way to China, then a mysterious, far-off country, closed to foreign visitors. A few daguerreotypes of early kind, so named after their inventor, are still preserved in a photo studio as far inland as Ichang. In 1870, three foreign photographers had already settled down in Shanghai's "English Settlement," including Bubbling Well Road, and in Hongkong. Today, there is a photo studio on every street-corner, and sometimes two: as to Chinese photo amateurs, we need no statistics to estimate their number: no gentleman between 20 and 80, taking his girl friend to Jessfield Park on a sunny Sunday afternoon, would dare start on the expedition without a camera and an ample supply of roll-films.

The story of Chinese photography as an art, is a different one. During the first quarter of our century, Chinese amateurs established their first photo clubs in Peking, Shanghai, and Canton. The year 1928, when the first exhibition of Chinese art photography was held on the premises of the Eastern Times, is a memorable date in the history of the new craft; enthusiasm spread quickly throughout the country, and soon every college had a photo association of its own, the one at Aurora University, Shanghai being up to this day, the most active.

Shortly after the first exhibition of 1928, one of the founders of the club which had organized the show, emerged as the greatest figure in modern Chinese photography: this man was Chin-San Long, whose name has since become a byword with photo enthusiasts all over the world. In 1931, Chin-San Long and some of his friends founded the China Camera Club with the avowed intention of lifting Chinese photography from the level of a mechanical process to that of a genuine artistic achievement, and of securing for the new art a place in the world-wide photographic movement. In the same year, one of Chin-San Long's prints was accepted for an exhibition in Japan, the first international show to display a picture by China's greatest photographer. In 1932, Chin-San Long sent six of his photos to Paris, London and Milan. By now, more than 800 Chin-San Long prints have aroused the enthusiasm of art admirers in nearly 150 different shows, from Zagreb, Yugoslavia, to Capetown, South Africa, from Lucknow, India, to Copenhagen, Denmark. As editor of the photo column of a popular Chinese daily in Shanghai as teacher of photography at a local college, as adviser to innumerable photo clubs, commercial and industrial enterprises, as well as film corporations, Chin-San Long had an opportunity of contributing effectively to the advancement of his craft in this part of the world.

You must have seen Chin-San Long's pictures to appreciate their intrinsic beauty. Many times, observers have tried to explain the secret of their particular appeal. An eminent critic once said: "One of our old artists has defined the scholar's quality as that of a man who has travelled ten thousand *li* and read ten thousand books. This is an accurate description of Chin-San Long's genius." Our artist has indeed travelled extensively all over China, from the mountains of Yunnan province to the Great Wall from the Yellow River valley to the gorges of the Yangtze, and has thus managed to bring together what may be styled the most striking pictorial record of China's scenic beauty.

His greatness, however, is not there. "He can catch the sentiment as well as the appearance of an object. He paints not only the flesh but the soul too. Mr. Long is also a painter," say the same critic, expressing in this formula the essence of a true artist's life-work.

Chin-San Long has indeed a through knowledge of the principles of Chin painting, and a painter he intended to become before he discovered photography to be the most adequate means of expression for his genius. He has overcome all material difficulties by experimenting for many years with every possible technique of photography, by trying out innumerable kinds of papers, lenses, and chemicals. The result is all but miraculous, his best photos are distinctly Chinese in style, and resemble in their conception the painting of the classical school. Pines, rocks, fog, lakes, and mountains may be the same all over the world, but in the photos of Chin-San Long, as on Chinese scrolls, they become aspects of nature seen with Chinese eyes. As on certain scrolls, the effects of perspective, considered to be the outcome of a natural phenomenon, disappear altogether from these photos, which are often taken from a high altitude, not unlike a bird's-eye view, in order to attain this particular impression. Other pictures represent in the impressionist style of certain Chinese schools of painting twigs, blossoms, bamboo leaves, standing out in a precise outline against a vague background.

Chin-san Long's most amazing achievements are his so-called composite photos, which come nearest to what we may call "Chinese painting, done with a camare." The artist evolved this particular techique a few years ago, and though he has developed it to a high deree of perfection, hopes to attain still more satisfactory results in the future.

Chin-San Long's composite photos are prints composed of selected parts of different negatives. The dimensions of the print are often those of Chinese scrolls, which they resemble indeed in every respect: fantastic rocks emerging from an undulating mass of dense fog, looking down majestically into deep valleys dotted with tiny pavillions, on placid lakes interspersed with romantic island.

The outstanding importance of Chin-San Long's work is above the epoemeral praise a newspaper article can bestow. One of the best known critics of Chinese art once said of him: "His photographs are not records, they are works of art. If they would be printed on such a

sympathetic type of paper as that known as Chen Hsin Tang they would rival brush paintings in delicacy and refinement. My hope is that such photography as Mr. Long has produced may be taen to heart by China's modern painters, who are much in need of a better knowledge of actualities to reinforce and give vigour to their artistic impulses." — *"Amazing Advance made by Chinese Photography" by L. L. Leslie in the "Shanghai Times", December 21, 1942.*

7.

"The country is small and with but few inhabitants, only tens and hundreds. Even though they have all the trappings of the era they do not require them. The people venerate death; they are not driven to welcome it or to migrate to distant places to escape famine and misery. Even though there are boats and carriages, they do not need to travel. Even though they have coats of mail and weapons they do not need to fight. Once again they knot cords for their records. Savoury is their food, beautiful their clothing, simple their living, and happy their customs. They may see in the distance the neighbouring cocks and barking dogs, and yet those people attain great age and live until death in such contentment that they do not go to see others."

Thus in the 5th Century B.C., the great Chinese philosopher Lao Tze described the Perfect Realm, the Shangri-La of his dreams, Nowhere did he see an example of his paradise; not only man, but nature herself, was imperfect.

Lao Tze would have to be living today to see his Shangri-La—if only on paper. Chin-San Long, the great modern Chinese photographer who has won the highest honours in all the capitals of the world, has spent a lifetime studying a photographic technique which, in his own worlds, "perfects nature" and depicts in his masterly photographs his "Land of Heart's Desire."

Examples of his art are shown on these pages. Most of his pictures are in scroll form—a kind of vertical panorama—in which form most Chinese pictures are painted. He goes in for composite pictures, an advanced form of photomontage; and this corresponds in many respects with the rules of Chinese art.

Composite pictures produced from more than one negative, have long been practiced in the western world but until the advent of Chin-San Long they were practically unknown in China. Mr. Long has lifted this technique to the highest level it has ever achieved. "We are often disappointed," he explains, "to find a good place of scenery spoiled by an unneeded tree, or ruined by an excrescent bit of rock, which can only be photographed as it is, or not at all; but with the advent of composite photography such disappointments can at last be remedied: we can now make up an ideal picture out of various individual photographs without losing any of the effects or qualities that are necessary to a photograph."

Chin-San Long's world is one in which everything is peace, gentility and contentment; its beauty is so perfect that the men of that world spend a lifetime contemplating it. And when you look at Chin-San Long himself you feel that he himself is an exile from that dream world, longing to return to it: a sensitive, chiselled face, brooding eyes and a shy smile. That other men feel in themselves the same confused hankerings for which he has found expression is proved by the fact that each Long exhibition, whether it is held in China or in Europe, is an event. Last week Mr. Long held a private exhibition for his friends, but actually it was open to the general public because to Chin-San Long every human being is a friend.

Chin-San Long admits—stresses, rather—that his photography has approached the technique of claccical Chinese painting. "Have not Chinese artists been making composite pictures all the time?" he asks. All the composite pictures he has made so far are landscapes after the traditional Chinese style. That is to say, they are mostly views which might have been seen from some higher plane, when the line of vision and the horizon form an angle of 45 degrees or so. By putting different objects together he divides his pictures into chien ching (foreground), chung ching (middle distance) and yuan ching (the distance), just as Chinese artists do. Hills, one

behind the other, are often divided by clouds or fog to give design more variety and avoid monotony of atmosphere. "Hidden amongst the clouds there is a habitation," wrote a Chinese poet centuries ago.

Mr. Long takes great pains in using clouds or fog, groves or water, to hide joints in the pictures—but it is not this technical skill alone that has made his photography world-famous. Pictures have spirit as well as form, and it is his rapier-sharp aesthetic sense, his peculiary Chinese sensitiveness, that give his pictures their inimitable spirit. Had Chin-San Long been born a westerner he might still have taken great photographs, but never photographs like these. And Mr. Long is happy to have been born a Chinese for yet another reason. "China," he says, "is the best country to photograph," *'Paradise Found" by A. Ullstein, in "Times Week", March 8, 1943.*

8.

The year 1935 is an important date in the history of photography. Just over 100 years ago, Daguerre, Niepce, and Talbot published for the first time their photographic inventions independently. During one century of hard research and untiring experiment, scientists have so perfected the photographic process that a huge industry has grown up, serving the needs and the pleasure of millions.

In view of present circumstances it is indeed praiseworthy that Mr. Long, pioneer of Chinese Pictorial Photography, has the courage to hold his timely exhibition and publish this beautiful album to celebrate the Centenary of Photography. There has been no public Photographic Art shows in Shanghai during the past two years. It is really an unique opportunity for us here in this "Isolated Island" to admire the many scenic views wonderfully taken by Mr. Long during his travels in South-Western China.

Mr. Long has proved his talent as a painter, because every one of his works is a masterpiece. His admirers only know that he is a good amateur photographer, but he also paints well. His photographs are excellent in every respect and expressive of oriental art. It is no exaggeration to call every one of his works a painting or a poem.—*"Foreword" by Chen Chuan-Lin in the Catalogue of the Centenary of Daguerre Exhibition.*

Honors and Awards Conferred on Mr. Chin-San Long at International Salons In the Past Years Ending 1949.

Year	Exhibition	Awards
1933	II Mostra, Milan, Italy	Diploma
„	VII International, Iris, Belgium	Diploma, Bronze Medal
„	I International, Kosice, Czechoslovakia	Certificate
„	II International, Luzern, Switzerland	Silver Medal
1934	III International, Hongkong	Silver Medal, 1st Prize Still Life
„	III International, Luzern, Switzerland	Bronze Medal
„	Sopron Exposition, Hungary	Diploma
„	X International, Madrid, Spain	Silver Medal
„	W. I. P. S., England	Certificate, Class G
„	A. P. 14th Competition, U. S. A.	Honorable Mention
1935	I International, Focus, Holland	Bronze Medal
„	IX International, Poland	Diploma
„	7th Annual Exhibition, Hongkong	Silver Cup, 1st Award in Portraiture
„	I International, Szeged, Hungary	Diploma
„	I International, Miiveszi, Hungary	Diploma
„	W. I. P. S., England	Bronze Medal, 1st Prize Class O
„	„ „ „	Certificate, 3rd Prize Class O
„	„ „ „	Certificate, Class O
„	III International, Barcelona, Spain	Silver Medal
1936	X International, Iris, Belgium	Bronze Plaque
„	II International, Focus, Holland	Bronze Medal
„	A. P. 15th Competition, U. S. A.	2 Honorable Mentions
„	XII International, Madrid, Spain	Bronze Medal
„	III International, Courtrai, Belgium	Bronze Medal
„	4th Annual, Portsmouth, England	Diploma
„	VII International, Bruxelles, Belgium	Diploma, Musees Royaux
„	W. I. P. S., England	Certificate 2nd Prize, Class P
„	„ „ „	Certificate 2nd Prize, Class R
„	„ „ „	Certificate 4th Prize, Class S
„	P. A. of A., Chicago, U. S. A.	Honorable Mention
1937	IV International, Courtrai, Belgium	Bronze Medal, Diploma
„	VIII International, Bruxelles, Belgium	Diploma
„	I International, Monago	Diploma
„	Waikato Winter Show, New Zealand	Bronze Medal, 2nd Prize, Class Y
„	Luzern 1st Competition, Switzerland	2 Silver Medals
„	A. P. 16th Competition, U. S. A.	Honorable Mention
„	II Lustrum, Catha, Belgium	Bronze Medal
„	Centenary Daguerre, Hungary	Bronze Medal
„	41st Annual South London, England	Diploma
„	Photographic Society of American	Conferred an Associateship
1938	IX International, Bruxelles, Belgium	Bronze Medal, Diploma, (Musees Royaux)
„	II International, Luxambourg	Diploma
„	II International, Szeged, Hungary	„
„	42nd Annual South London, England	„
„	11th Annual Lincoln, England	„
„	49th Annual Rotherham, England	„
„	IV International Focus, Holland	Bronze Medal, Conferred an Hon. Membership
„	XVII International, Bruxelles, Belgium	Diploma, Conferred an Hon. Membership
„	23rd Annual Derby R. I., England	Bronze Medal, Honorable Mention
„	Thessaloniki International Fair, Greece	Gold Medal, Certificate
„	Ljubljana III International, Yangoslavie	Bronze Medal

1939	VI International, Courtrai, Belgium	Bronze Medal, Diploma
„	X International Bruxelles, Belgium	Diploma, Musees Royaux
„	Debreceni 11 International, Hungry	Bronze Medal
„	Hong Kong	Two Certificates
„	Pennsylvania International, U. S. A.	Certificate of Merit
„	Lisbon, Portugese	Certificate of Merit
„	Gloucester, U. S. A.	2 Honorable Mentions
„	11 Springfield International, U. S. A.	2 Prints received Roll of Honors
„	Hong Kong	3 Certificates
1940	Pennsylvania International, U. S. A.	Certificate of Merit
„	Photo Pictorialists of Springfield, U.S.A.	Conferred an Honorary Membership
„	Photo Pictorialists of Springfield	2 Prints recieved Roll of Honors
„	Royal Photographic Society, England	Conferred an Associateship
1941	Tacoma, U. S. A.	Honorable Mention
„	4th Annual Northwest, Puyallup, U.S.A.	1st Premium Award
„	4th Annual Northwest, Puyallup, U.S.A.	2 Honorable Mentions, Class H. I. & S.
„	11 Harisburg, U. S. A.	Honorable Mention
1942	Royal Photographic Society, England	Conferred a Fellowship
1947	U.P.A.P. 6 International Lucknow, India	Certificate
1948	U.P.A.P. 7 International Lucknow, India	Silver Plaque, Certificate
„	Wisconsin Centennial Salon, U. S. A.	Honorable Mention
„	A. P. 28th Competition, U. S. A.	Honorable Mention
„	AFI Associazione Potografica Italy	Conferred an Honorary Membership
„	Bratislava, Praha, Brno, Ceskoslovensky	Diploma
1949	Photographic Society of Hong Kong	Conferred an Honorary Membership
„	7th Salon Albert 1st, Belgium	Bronze Medal

List of Mr. Long's Pictorial Photos Accepted & Hung at International Salons

Name of Salon	*Year*	*Prints Accepted*
Arizona	1940	1
Adelaide	1946	1
Austria	1936	2
Alger	1936	4
American Photo., Boston	1934-48	5
Amsterdam	1935-39	14
Antwerp	1934-37	6
7th Albert 1st	1949	2
Barcelona	1932-35	4
Barry	1939	5
Beckenham	1939	4
Belgium	1936-39	7
Birkenhead	1935-39	13
Birmingham	1934-46	16
Bishop Auckland	1938	4
Blossom Festival	1939	1
Bolton	1936	3
Boston	1935-48	9
Brighton & Hove	1937	2
Bristol	1936-48	8
Brussels	1933-39	13
Budapest	1933-38	7
Buffalo	1934-36	5
Bradford	1937	2
Catba	1937	6
Capetown	1935	2
Cannes	1935	4
Ceskoslovensko	1933-48	12
Ceder Rapids	1939	1
Charleroi	1934-39	6
Chicago	1936-46	3
City of London	1937-38	4
Copenhagen	1939	2
Courtrai	1936-39	17
Cuba	1948	2
Camera Club of New York	1949	4
Darwen	1936	1
Debrecen	1938-39	4
Derby R. I.	1937-39	9
Des Moines	1938-40	4
Detroit	1936-46	13
Egypt	1939	3
Edinburgh	1937	1
Fitchburg	1940-41	4
Fox River Valley	1939	1
Gent	1937	3
Great Eastern M. I.	1937-39	10
Greece	1938	4
Germany	1936-39	6
Hackney	1934-39	56
Hamilton, Canada	1935	3
Hammersmith	1934-39	7
Harrisburg	1941	3
Hyannis	1941	2
Helsingfors	1939	4
Hongkong	1934-48	30
Houston, Texas	1939	1
Huonslow	1938	6
Hamilton, Massachusetts	1938	2
Ilford	1936-39	8
Iris	1934-38	6
Irish	1935-48	5
Japan	1931	1
Java	1938	1
Johannesburg	1933-34	8
Karlsbad	1936	3
Kosice	1933-35	5
Lom U Mostu	1938	4
Leicester	1934-40	9
Lincoln	1936-39	22
Lisbon	1937-40	13
Ljubljana	1934-38	8
London	1932-47	7
Louisiana	1936	2
Los Angeles	1934-40	8
Lucknow, India	1936-48	7
Luxambourg	1938	3
Luzern	1933-35	9
Luzern (Magz.)	1937	9
Lustrum International	1937	6
Lynn, Massachusetts	1938	2
Lyon	1949	4
Madrid	1934-36	4
Marshall Field	1939	2
Michigan	1939-41	2
Midland	1933-39	15
Milano	1932	3
Milwaukee	1935-41	4
Minneapolis	1934-40	8
Monaco	1937	4
Munchen	1939	3
Mardi Gras	1935	2
Netherland India	1938	1
New England U. S. A.	1939-41	7
New Port	1940-41	5
New Zealand	1937-48	17
Nottingham	1939-41	6
Nuneaton	1939	2
North West, England	1939	1
N. W. Cheshire	1939	1
Norfolk	1940	3
N. Takota	1946	1

Newburyport Camera Club	1938	2
Oak Park	1936	2
Oval Table, U. S. A.	1937	1
Omaha	1947	2
Ottawa, Canada	1934-38	6
Philadelphia	1947-48	5
Puyallup	1941	4
Pannsylvania	1940	2
P. P. of A., N. Y.	1940	3
P. A. of A.	1936	5
Paris	1933-38	16
P. S. A. 3rd Convention	1937	1
P. S. A. 100 P.	1939	1
Photographic, Paris	1935-36	3
Poiters	1936	5
Poland	1933-37	7
Portland	1940	2
Portsmouth	1934-39	28
Prague	1933-35	5
Preston	1934-39	21
Princeton	1935	2
Palais du Louvre	1935	5
Poitou	1936	5
Port Colborne	1948	2
1st Penang	1955	3
Ryde l.o.w.	1939	4
Roanne	1937	10
Rotherham	1936-38	11
Royal Society, England	1935-41	7
Rochester	1940-48	4
Rochford	1939	1
Russell Town	1934	9
San Diego	1933-34	2
Sacramento	1941	1
S. California	1940	2
Sidney	1953	6
Springfield	1941-47	4
St. Louis	1940-48	4
St. Petersburg	1939	1
Scarbourough	1938	1
Scottish	1935-37	6
Scranton	1936-48	11
Shropshire	1939-46	6
Sopron	1937-39	5
Southampton	1939	6
South London	1937-39	7
South Shields	1936-39	12
Spa	1935-38	14
Stockholm	1934	4
Syracuse	1934-38	4
Szeged	1935-38	6
South Africa VIII	1938	2
Singapore 9th	1958	1
Tacoma	1941	3
Tops in Photo., N. Y.	1948	2
Toledo	1940	3
Toronto	1935-47	3
Torino	1934-48	9
Toulouse	1935-37	22
Tours	1934	4
Twickenham	1939	4
Tops Photography N. Y.	1949	4
Tops Photography N. Y.	1953	3
Vancouver	1940-47	3
Victoria	1934-39	4
Victoria, Canada	1941	3
Western Inter., England	1934-36	38
Western Ontario	1939-41	8
Weymouth	1939	3
Wilmington	1936-48	4
Windlesham	1938	2
Wyo	1940	2
Wisconsin	1939-48	6
Whithy & D. P. S.	1939	2
Wollongong	1946	1
Young Town	1940	2
Y. M. C. A. Des Moines	1937	2
Zagreb	1936-40	7
Zaragoza	1938-40	9

SUMMARY

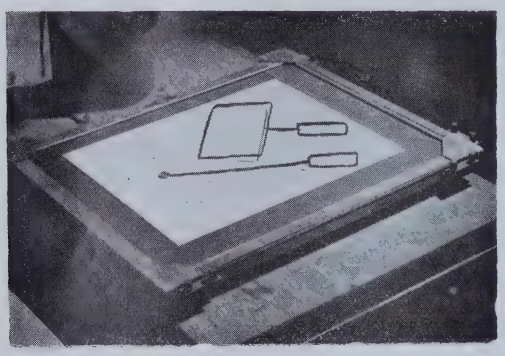
Year	*Salon*	*Prints Accepted*
1931	1	1
1932	3	6
1933	15	29
1934	28	75
1935	36	115
1936	53	156
1937	62	199
1938	34	97
1939	55	129
1940	34	83
1941	14	31
1946	11	20
1947	10	20
1948	17	34
1949	4	14
1953	2	9
1955	1	3
1958	1	1
	381	1061

ILLUSTRATIONS

放映技術一班

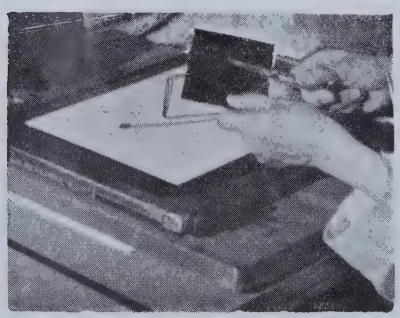
1

⇦ 此係草圖每部份放一次後校對位置之用



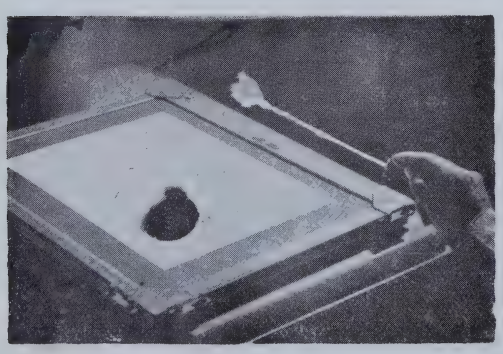
2

⇦ 此係夾黑紙用之鉛線製成工具，用以遮斷不須感光部份



3

⇦ 用黑紙剪成各種形狀以遮不需要光線透過部份之用



4

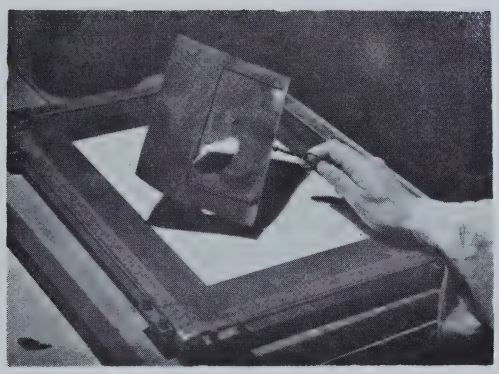
⇦ 此圖示黑紙遮光線透過部份與第八圖適為相反

5

⇦ 將黑紙剪成小孔以透光線露底片須要放映部份

6

⇦ 如兩圖示裝上鉛線框

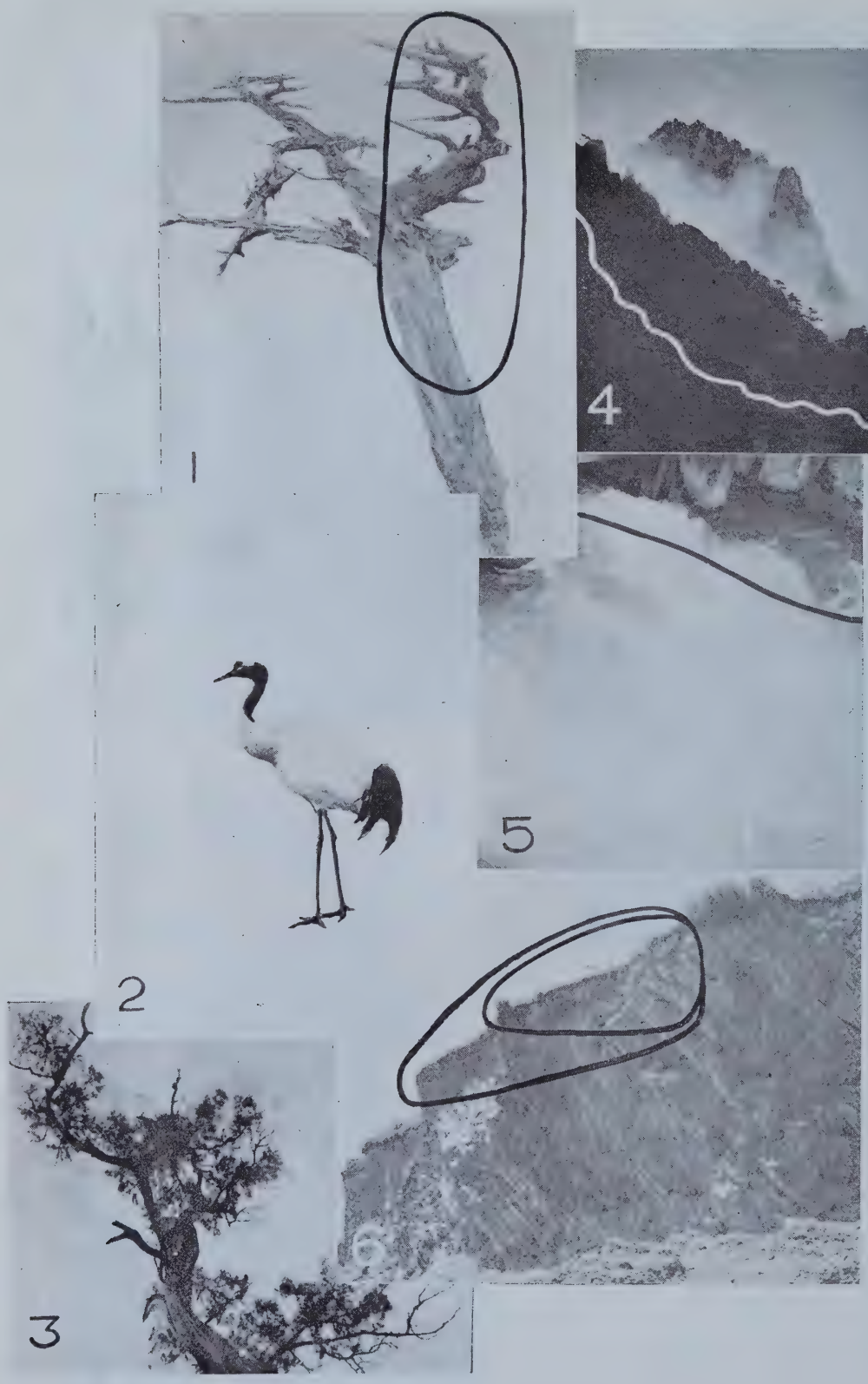


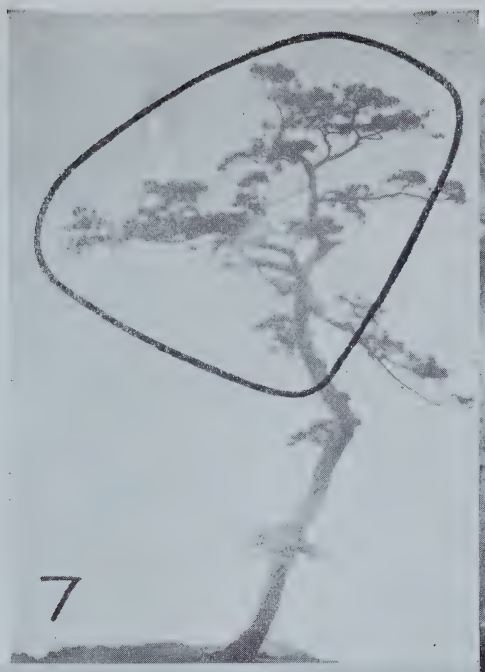
7

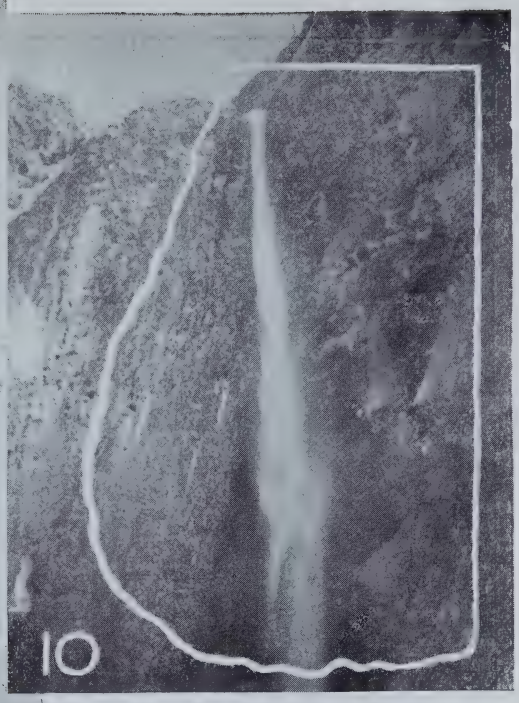
⇨ 示黑紙上之孔使光線透過係底片須要放映部份

8

Parts of these pictures to be taken for composite projections







第一圖　黑線內要放映
第二圖　背景均已塗去
第三圖　松枝部份
第四圖　白線上係需要部份，白線下淡淡遮去
第五圖　黑線上不需要
第六圖　兩圈範圍內各有所須用
第七圖　松樹需要部份
第八圖　仙鶴下遮去
第九圖　山脚下只取一部
第十圖　瀑布外略淡，白線外則不需要

Pine and Cranes

松留千歲鶴

Symbol of Longevity

松鶴遐齡

Description:—Cranes were considered as fairy birds in olden days. They also signify long life. Many legends are still being told about them today.

Comment:—A superb decorative effect is presented for our pleasure in "Symbol of Longevity" by Chin-san Long. This illustration surely needs of mine to amplify its beauty. It is one of the few illustrations in this volume which is completely satisfying. *From Photograms of the Year (1950).*

鶴爲羽族之仙、仙人之驥、姿態飄逸、能運任脈、故爲壽鳥。神話云雌雄居上下風而鳴、聲交而孕。今有飼鶴者云、鶴壽極長、年可產四卵、孵四十日始生雛。上海黃園之鶴亦有百餘年之歷史、此足證鶴之壽。此幅構圖以鶴爲主、松樹山峯爲伴、均取鶴壽之徵。

上圖用第二及第三、四、六各底片之一部份構成

Fairy Bird 古木仙禽

Description: — Cranes were considered as fairy birds in olden days. They also signify long life. Many legends are still being told about them to-day.

上圖用第一、二(反印)三、五、六各底片之部份映成

Varied compositions by parts of four or five negatives

本頁六幅示不同章法，合集各底片部份組成

Companion in Tranquillity

Description:—Bamboo is widely used in China. It is used in making vessels, building houses, or to prepare delicious dishes with its tender shoots. Because of its ever green nature, it becomes the favorite of painters. It is said that from the pictures drawn by the great bamboo painter Wen Ho-chow (文湖州), one could tell the weather by the manners of the leaves and the shade of them. This is an attempt at the same. Pictures here demonstrate the Central one as a composition by use of the original negatives on right and left.

文同粉本
上圖左右兩幅爲原本、中間爲已集成之照

Tranquillity

本粉同文

Dream of An Architect

匠心獨具

This picture, made by use of several negatives, shows an engineer designing the construction of a railway, with the actual work presenting itself then only in his imagination.

此圖爲一工程人員設計構思鐵路設施繪圖工作之意，亦爲多數底片放映時集合而成。

Green Lake, Taipei

碧潭水畔

Description:—This is an interpretation of a poem by the famous "Sung" poet, Liu Yung. The poem tells of a lovers' parting. They spent a night together on the boat, with wine and with tears. They bade farewell to each other just before the dawn came. The lover was left in a cold and dreary morning under a waning moon. His sorrow was shared only by the willow which stood on the bank all by itself, with thousands of "strings of love", yet not one of them could tie up the beloved for him.

I have in this picture endeavoured to bring out the characteristics of traditional Chinese paintings. The first of the "Six Canons", as we know, concerns the *Treatment* that a good composition is expected to have 4 essential qualities: namely, *atmosphere, rhythm line* and *movement* as subject-matter is of secondary importance. In the case of *shui mo hwa,* the artist uses nothing but black ink on white paper; by means of thick and thin strokes, heavy and light touches of the brush, he manages to record his concepts of the beauty of nature. Yes, he paints, but with no colours. For had not a great critic said that "the black ink can be divided into five colours"? And more than five colours are there, if you know how to treat the different gradations and tones. The great critic has not only told us the irrefutable truth, but a great secret that is shared by *Shui mo hwa* (chiaroscuro) and *Photography* in monochrome.

Accepted & Hung at:

Wollongong	1946
Rochester	„
Chicago	1947
Omaha	„
Saint Louis	„
Victoria, Canada	„
Indis (*Silver Plaque*)	„
Springfield	1948
Bristol	„
Torino	„
Wisconsin Centennial (*Honorable Mention*)	„
Philadelphia	1949
Delaware	„

Spring Fantasia 月殘風曉

(*A dreary morning under a waning moon*)

An explanation is printed on the opposite page.

成而部一取各中片底張三頁右爲圖

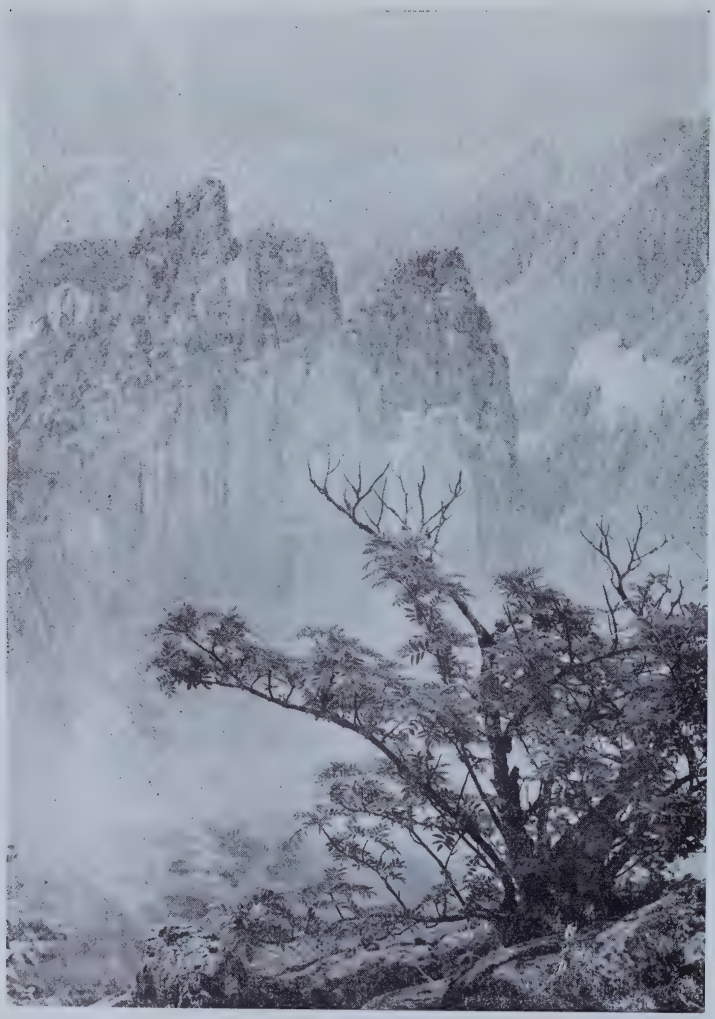
頁對見明說

The mountain scenery in this picture is adopted from a different negative.

此幅山峰取之另一底片，成另一集錦

此圖見對頁集錦、沙田、柳絲小艇、遠山、均取之于嘉陵江岸、用柳永「雨霖鈴」詞意、故名曉風殘月、本幅山峯則另取自他幅底片中、按柳永宋崇安人、字耆卿、景佑元年進士、善為歌詞、教坊樂工每得新腔必求永為詞、故「貴耳集」有云「詩當學杜詩詞當學柳詞」、蓋詞本管絃冶蕩之音、永所作旖旎近情尤使人易入也、曾著有「樂章集」。「雨霖鈴」詞曰：

「寒蟬淒切、對長亭晚、驟雨初歇、都門帳飲無緒、方留戀處、蘭舟催發、執手相看淚眼、竟無語凝噎、念去去千里烟波、暮靄沉沉楚天闊、多情自古傷離別、更那堪冷落清秋節、今宵酒醒何處、楊柳岸曉風殘月、此去經年、應是良辰、好景虛設、便縱有千種風情更與何人說。」



Majestic Solitude 峯奇樹春

Descriptions: — (1) This is a land of majesty, too. Kneeling before the snow-covered ramparts of the western mountains, trees bend to the reluctant earth. Beyond lie mysterious, forbidding regions . . . . —*from 'Coronet" May, 1949.*

(2) A view of the "West-Sea" from the top of Shih Sin Peak, Huangshan, which is now isolated from the "Rear Sea". Huangshan, in view of its geographic difference is divided into three parts, Front, Middle, and Rear. This peak is connected to another peak by a stone beam which is so narrow and difficult to cross that one can only pass it sidewise and with great trepidation.

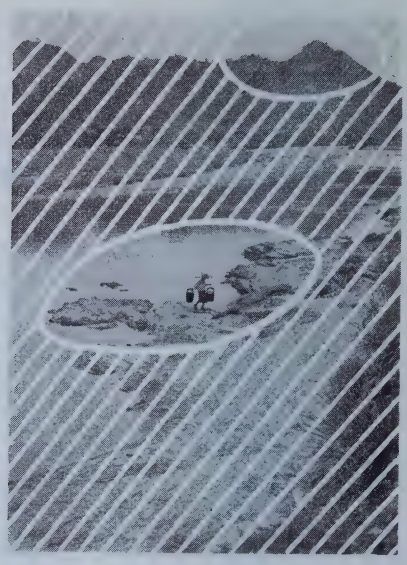
Comments: — (1) "Majestic Solitude," by Chin-San Long. This worker has found a wonderful landscape in mist-covered mountains at dawn. Its fantastic trees in the foreground complete a composition based on the best traditions of Chinese landscape painting. An interesting and unusual composition. No data. — *from The American Annual of Photography, 1949*, and "Masterpieces from the American Annual of Photography" 1940—50, Volume one, Masterworks of Photography Library.

(2) "One of the most exquisite pictures in the exhibition is that entitled "Spring Valley" (Majestic Solitude) shown by Mr. Chin-San Long. It is a photograph of an Eastern scene with high cliffs in the background and relies for its appeal upon the charming effect of light and shade and the delicate traceries of trees.—*from The Birmingham Post, Monday, March 2nd, 1936.*

Accepted & Hung at:

Amsterdam	1935
Cannes	„
Leicester	„
Milwaukee	„
Hackney	„
Hongkong	1936
Iris	„
Buffalo	„
Rochester	„
Birkenhead	„
Lincoln	„
Birmingham	„
Courtrai (*Bronze Medal*)	„
Detroit	„
New Orleans	„
Paris	1937
Roanne	„
Toulouse	„
Algiers	1937
Lisbon	„
New Zealand	„
Oval Table Society, U.S.A.	„
Debrecen	1938
Zaragoza	„
Ilford	„
London	1939
P.S.A. 100 Prints Exhibition	„
Derby	„
Royal	1940
Ontario	„
85th Royal	„
Harrisburg (***Honorable Mention***)	1941
St. Louis	1948
A.P. 28th Competition (***Honorable Mention***)	1949

The opposite picture composed by above two original ones.



Riverside Spring 汲曉江潛

Description: — This picture has one of the traditional merits of Chinese paintings: namely *space* and *atmosphere*, which, according to the Six Canons of Chinese Paintings, is called "Chi Yun Sheng Tung" (氣運生動) or *Rhythmical Vitality*. Chinese artists love to have space in their paintings. Looking at, one feels quietude and rest, and yet with a sense of life. With space in its right places, there is also a feeling of suspense, which elevates both the quality of the picture and the mind of the appreciators.

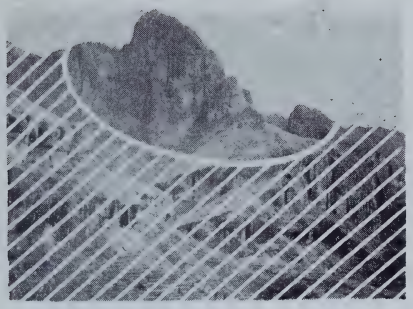
Comment: —"Obrazova konstrukce Iaro na pobrezi" je jako by snata s cinske vazy, vicka vykladane skrinkly nebo s vejire. Ie to fotografie ze zeme veci podivine krehke krasy, kde fisicileta vychodni tradice le lesfe dnes ziva. Tak by to byl tusi namaloval cinsky maalir pred davnymi lety—tok to i vyfotografoval Soudob y autor. Jako by se fu zastavil cas. Tri, ed sebh isolovane prvky: krajka snitek, lidska postavicka a tajemna pochmurnost hor tvors jeden obrazovy celek. typicky cinskeho ladeni. I kdybychow pripustili, ze bylo pouzito snad montaze, komposicni slozeni je ryze cinske, jako je jejich skladani nekolika oddtlenych slov v jeden jediny pojem.—*from "K OBRAZUM V 8. CISLE".* in Ceskoslovenska Fotografie Roc. 3.—1948. (Czechoslovak)

Accepted & Hung at:

Harrisburg	1941	Ireland	1948
W. Ontario	„	New Zealand	„
Nottingham	1946	Czechoslovakin	„
London Salon	1947	Torino	„
Hong Kong	„	Scranton	„

採圖二、一第，縣歙之皖于見景此全掩遮時映放，塞太圖一第。份部取。頂山露只部

"Landscape is one of most difficult of pictorial subjects although many people do not realize it. There are so many pictorial, scenic areas in the world and so many cameras aimed at them that superb composition, a truly unusual approach and exceptional technique are absolutely rigid requirements.



此于宿留雁之歸春，湖有頂山蕩雁上樹，峯音觀爲圖一第景此。名故，。攝所途中係禽鳴

"Riverside Spring" and "au Printemps" (Pages 60 and 61) are noteworthy pictorials because of their definite oriental atmosphere. The effect curiously like that of Chinese paintings, yet the photographic technique is equally obvious . . . —*from "Masterpieces from American Photography" volume III, Masterworks of Photography Library published April, 1950.*

Au Printemps 春鳴蕩雁

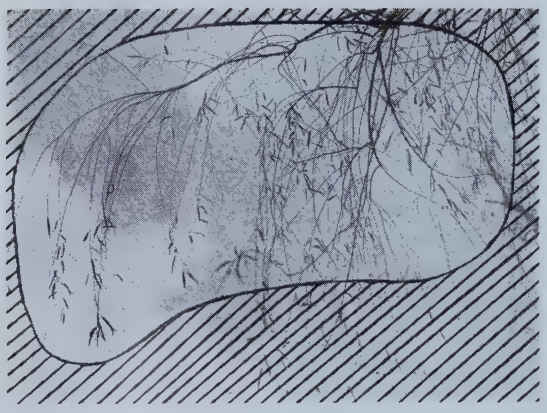
Description:—The title is taken from one of Gounod's songs, "For the Spring." Everything is evidently there to form part of a great design: Spring. Now, as for Westerners, they will probably be surprised to find the greater part of the picture white: to them it might seem rather empty. Nevertheless, our Western friends must also be aware that all Chinese traditional pictures are done with a white background: something like pictures in high key. We must understand that "Suspense" is one of the qualities which the Chinese traditional artists seek to produce in their works; with a white background, even things with the lightest touch will leave a mark on it and which might sometimes give you an impression poetic as well as mysterious. It is also because of this, that we find clouds in most of the Chinese paintings. With clouds there, you may imagine a perfect setting behind them according to your fancy, so you will find more things and more meaning in a picture than it usually gives you. Art is communication. But to a Chinese, it is more than communication; it is collaboration between the imaginations and experiences both of the artist and the man who enjoys it.

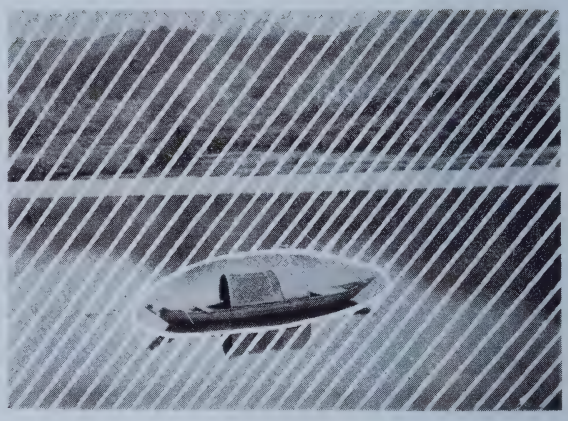
Comment:—"The beautiful example of the author's work reproduced on the opposite page (Au Printemps) shows him an adept in the manipulation of combination printing, and it is interesting to see how successfully a process long practised by photographers in the Western hemisphere has been adapted to conform to the traditions of Chinese art.

We are confident that our readers will be interested in the following article by Mr. Ching-San Long, which relates how happily combination printing responds to those traditions." —*from "The Photographic Journal", February, 1942.*

Accepted & Hung at:

Harrisburg	1941	Philadelphia	1947
Springfield	1946	Tops in Photography, U.S.A.	1948





集成之照片見對頁

潛江漁艇出沒于柳陰中、此幅攝于天色近晚、漁者一日之工作完畢、仰卧無所事事、意態閒適、真所謂「釣罷歸來不繫舟」。

Description: — On the Chien River (潛江) and in a typical Anhwei fishing-boat on the calm waters, is seen a weary fisherman lying at the bow of the craft in almost "A Day Dream Mood", forlorn and tired after having fished all day. Even the boat itself is not riding at anchor but drifting aimlessly.

Comments: — (1) In 'Dream Boat' submitted by Mr. Chin-San Long, one sees a successful attempt to produce a photograph in the spirit of Chinese painting. — ***from the Birmingham Post, February 3, 1947.***

(2) "Especially interesting are the prints sent by Chinese entrants, whice have a delicate charm and a distinctive atmosphere of their own.

"Individual prints which attract attention include.....'Dream Boat' by Chin-San Long. — ***from The Shrewsbury Circular, April 6, 1946.***

Accepted & Hung at:			
8th P.P.A., N.Y.	1941	W. Ontario	1941
St. Louis	„	Birmingham	1946
Sacramento	„	Shropshire	„
Hong Kong	„	Toronto	„
		Shrewsbury	„

Dream Boat

舟槳不來歸罷釣

Old December's Bareness　　月落纖風林

When yellow leaves, or none, or few, do hang upon those boughs, which shake against the cold; Bare, ruin'd choirs, where late the sweet birds sang.

此樹景攝于峨眉山道中，月色攝于中秋。二底片重叠放映，因月景除月以外，其他天空無能有感光之物，故可用重叠一次印法。

烟雨赴市

台北近郊值有烟雨，所遇牛車侵晨赴市。天空無物，略加樹影以爲背景。

Spring is Round the Corner

Description: — And in the rippling mirror of a lake is captured the harmony of all living things. Here, quiet beauty dwells in the morning mists and in the silver shadows of a moonlight branch.—*from "Coronet", May, 1949.*

知先鴨暖水江春

Accepted & Hung at:

Ireland 1948
Boston 1948
Tops in Photography, N.Y. 1948

"They first know Spring has warmed the crystal water for their frolics" — from a poem by Ssu Tung-po.

「春江水煖鴨先知」蘇東坡句。取上幅之樹枝，取下幅之雙鳧，以為配合。

Description:—The West Hill Park of Wanhsien, on the right bank of the Yangtze falls on the hillside along the slope. Great care is taken to preserve rocks and vegetation in their natural state. There is also a zoo with pavilion in the park. Enormous sums of money have been donated for road construction.

Accepted & Hung at:

VI Sopron	1939
Amsterdam	„
Western Ontario	„
30th London	„
Minneapolis	„
Rockford	„
36 Nottingham	„
Milwaukee	1940
Detroit	„
41 Portland	„
2nd Valley of Sun	„
1st Toledo	„
5th Scranton	„
Fox River Valley	„
Boston	„
New Zealand	„
85th Royal	„
Pennsylvania	1940
Hongkong	„
Houston	„
Los Angeles	1941
Wilmington	„
Youngtown	„
Boston	„
Boston Nature Life	„
St. Louis	„
Tacoma (*Honorable Mention*)	„
Northwest (*Honorable Mention*)	„
2nd Cape Cod	„
Michigan	„
Hyannis	„
P.S.A. Tour Exhibition 39 cities	1944-45
Philadelphia	1947

Thru the Mist 煖日春蒸雲

Formation: –The composite picture printed by use of two negatives set in emulative contact with each other, while the original ones as shown on the opposite page one of them is in reverse position.

○趣成映相，盪浮雲行，影嵐光日，印而合對膜膠底二攝所，岸北江于揚園公山亞于攝景此

Boat on River

渡歸波烟

"a Symphony of Shadows, whither flowing, whither rowing".

此景于萬縣江中見之。下幅渡船在烟霧中，他無所見，故取上幅之樹爲蓋，以示船已近岸也。

Description:—For the river is the home of millions of China's people. Upon its breast, they ply craft designed before the birth of Christianity. The unrest of the waters speaks symbolically of the turbulent history of this land—invaded, laid desolate, rising again from the ruins of the past. In each rebirth, China gains strength, just as the river gains power on its long search for the sea. — *from 'Coronet", May, 1949.*

右二圖爲原照片未經集合者。
已集合者見左圖

The Picture on the opposite page 'Boat on River" is made from these two photograghs

Orchid

香者王為蘭

UNIVERSITY OF
ILLINOIS LIBRARY

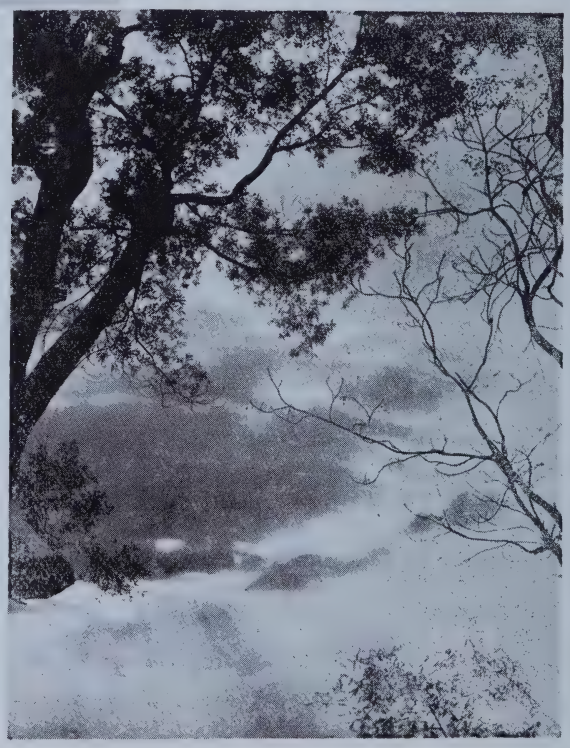
Young Bamboo Leaves

風合翠篠娟娟靜

A

C

右幅雙鳥取材于A，樹枝取材于B，月色取材于紙剪成圓形，放映時提空，與放映鏡頭及放大紙之間，使邊緣略暈，較似真景。



B

Formation of the picture on the opposite page:— The two birds in picture A and the trees in picture B were taken separately while the moon was made by use of a paper disc which was elevated on a tube-like stand as shown in picture C, getting the moon effect with blurred edge.

Chattering

佳禽棲盡妤花枝

Love Birds 偶佳成天

"In sweet green grasses by the stair.
Mandarin ducks — A darling pair!
Basking in lengthened spring tide days.
Spare coming fall no thought, no care."

Description: — They are considered as Birds of Love as they are always seen in couples.

Accepted & Hung at:

Ljubljana	1934
Los Angeles	1934
Scottish Salon	1935
Preston	1937

Symbol of Best Wishes

花好月圓

"May flowers never fade away,
the moon never wane and
youth always stay."

Indecision 思凝甕抱

Description:—Impression of "La Source".

Comment:—We have had so many favorable comments on your nude photograph entitled "Indecision" that I wish to take this opportunity of passing on to you this information.

We do sincerely appreciate having prints of that quality in our salon, which we frankly feel is an outstanding salon.

We sincerely trust that you will be on our list for many years to come.— *from a letter by Mr. Leon H. Smith, Secretary of The Des Moines Salon.*

Accepted & Hung at:

1st New England, U.S.A.	1939
6th Marshall Field	„
Des Moines	1941
Newport	„
4th Northwest (*Honorable Mention*)	„
Puyallup (*Honorable Mention*)	„
Philadelphia	1947
Czechoslovakia	1948
Philadelphia	1949

Thru a Leaf Pattern

水秋隔娟娟人美

Paradise Found

得自皆觀靜物萬

Description:—The Tsing Chen Shan in Kwanhsien, Szechuan, is the Mecca of the Taoists. It earns the title of the Metropolis of Genii. The temple at the Tien Sze Tung (The Cave of the Supreme Taoist Priest) was built in Sui Dynasty, about 600 A.D. The hill consists of thirty-six peaks with ranges extending as far as of 800 li. It abounds with plants and flowers and is much praised for its delicate paths.

2—The century in which we live will be reckoned as a brush stroke on the crowded canvas of China's 5,000 years of recorded history. Here the wisdom of a race smiles through the dynasties of ages.—*from "Coronet". May, 1949.*

灌縣青城山爲唯一道教區，有神仙都會之稱。天師洞殿宇雄偉，創自隋代。斯山勝處有卅六峯，山脈綿亙，號稱八百里，花木叢雜，鳥道迂迴，極有幽緻。此影攝得偶遇于殿側，正爲道士論經典時。

Accepted & Hung at:

4th Fox River Valley	1940	Detroit	1941
Vancouver	„	Scranton	„
Newport	„	Milwaukee	„
Pennsylvania	„	W. Ontario	„
Hong Kong	„	P.P. of A., N.Y.	„
Houston	„	Lucknow	1946
Metropolitan	„	Shropshire	„
Lisbon	„	Victoria, Canada	1947
P.P. of Springfield (*Roll of Honer*	1941	Bristol	1948
		Czechoslovakia	„

Reo Rex

虎猛纙吼聲

Lakeside

多趣佳邊湖

Pavilion by Peaks

微翠入亭華

Mirrored View

湖光秋鏡澈

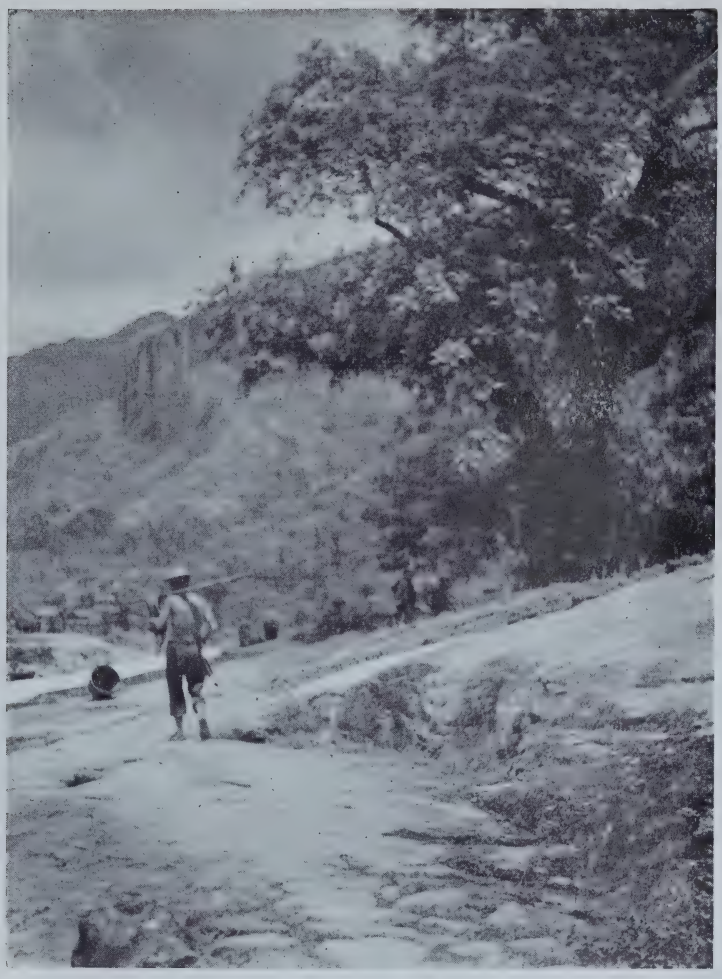
An Artist Dream 林疏欹壑萬

Hillside Path 樵歸徑山

Description:—Chinese are lovers of Nature. To live a Hermit's life in a desolate mountain, unvisited by world troubles, is the professed ambition of famed scholars and successful politicians alike in old times. Eating whatever there is to eat, gathering whatever there is to gather: the life of a hermit in the mountain was a life free and most clean. This has become the most popularized topic of the traditional Chinese painters. A landscape with hills far and near, interspersed with clouds or fog, trees of all shapes and sizes, streams and waterfalls, bridges and huts. And poets or scholars, monks and firewood-gatherers are the only few human beings who have the privilege to be seen in such scenes of perfect peace. The photographer was once living in a mountain temple. He came upon a wood-gatherer among the same sort of sceneries, and in the same sort of atmosphere which the old Chinese painters have been painting and painting for thousands of years. Now he saw everything there with his own eyes. He had felt and was inspired the same as the artist of old. Here is his own version.

Accepted & Hung at:
Hong Kong 1947

中國人多以安閒爲尚，故隱者更于山野覓取天然佳境，與塵世隔離，而怡然自樂。中國畫中常以漁、樵、耕、讀爲風景點綴，以爲逸趣。



Homeward

嘻西事舍鄰為願

Comment: — "As remark above, the Judges finally selected only 10% of the total number of photographs submitted for the honor of being placed in our Loan Collections, which will be exhibited by studios and professional photographic associations all over this country. We extend our congratulations to you." *from a letter by Charles Abel, Executive manager of the Photographers' Association of America. Sept. 10, 1936.*

Accepted & Hung at:

Hackney	1936
P.A. of A. Loan Exhibition	„
Preston	1937
Lincoln	„
Catha	„
South Shields	1938
South London	„
Beckenham	1939
Hong Kong	1941

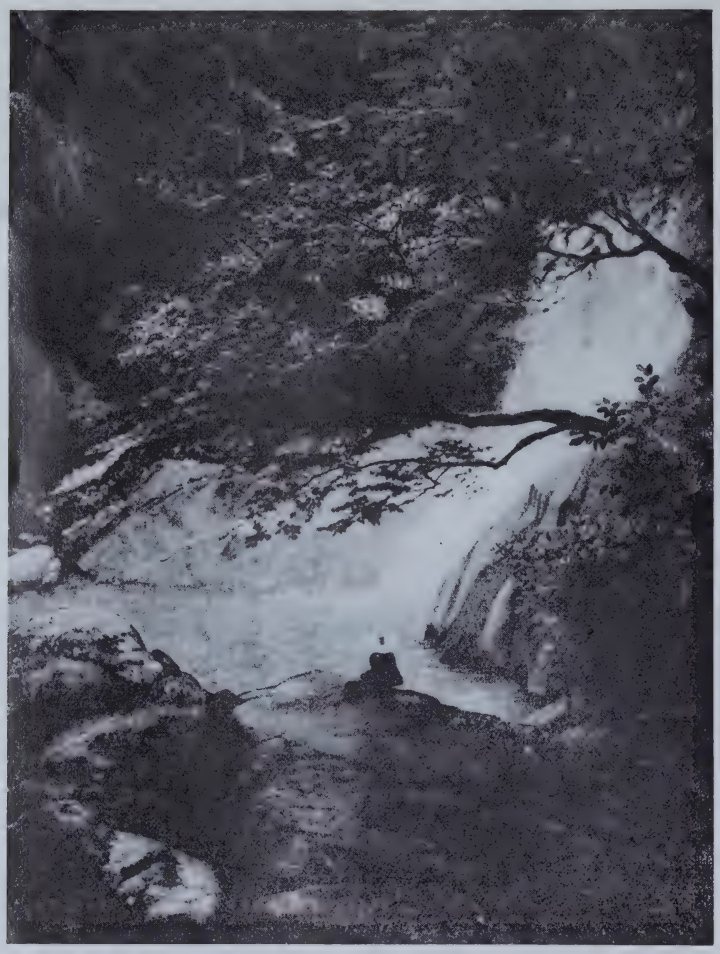
Autumn Settings 鷗翔荻秋

⇦

Autumn Settings

The Slant of slender wings against the sky is a poetic measure of the grace and delicacy of China's landscape. Even the wind touches gently on the etched pattern of the grass.—from "Coronet" May, 1949.

秋荻翔鷗，蘆荻攝于福建武夷山，該山傳昔有武夷仙人居此故名。其中峯巒盤疊，別具一格，有似畫中之雲頭皴法者，而溪流繚繞其間，分爲九曲。溪邊蘆荻，入秋爲一奇觀。山中又爲產茶區，其茶另一製法，介乎紅清之間，芳香出自茶本質，蓋由土壤氣候所致。山中有倒水坑爲產茶最優之處，一入此境，茶香馥郁，使人陶醉。半山有茶一、二株，甘泉經而不滯，即爲大紅袍所在地，每年產量甚少，故極名貴。採茶時縣府派人監視，所得僅數兩，呈獻政府，或接待貴賓。此幅集錦，上有翔鷗，採自別幅。



Music of Falls 琴玉帶聲泉

Description: — Tien Tai Shan is a beautiful scenic region in southeastern China. The waterfall over the stone beam between the upper and the lower halls of the Fang Kuang Monastery pours down almost perpendicularly, spreading like a roll of outstretched white cloth and creating an awe inspiring roar like successive rolls of thunder. This picture taken from the lower part of the Fang Kuang Monastery shows only a part of it.

Accepted & Hung at:

Hackney 1937
Brusselles 1937
Chicago ..... „
Luzern (*Silver Medal*) ..... „
Spa ..... „
Derby Railway (*Bronze Medal*) 1938
Ottawa ..... „
Green Bay 1939
Barry ..... „
Fox River Valley ..... „
Portmouth ..... „
Brusselles ..... „
P.S.A. Tour Exhibition, 39 cities 1944-45
Ontario 1948

A Pagoda and Peaks

仙塔儼雲莊

乙

甲

Winter Scene

岫遠林殊

獵圖

人ならば極くた易く慣れるのも又早いものである。

最後の段階即ち作品を仕上げるに先達つて夫々ネガを個別に試焼きをして置く。つまり原板の中に濃淡不揃ひのものがある上、大小區別による引伸機高低の光源が均等でないからである。カンで露光するのは一寸難しい。此の試し焼きをノートして置く習慣は熟練者でも、常に細心の心がまへで臨むのであるから、經驗だけに頼らず、怠ることのない様特に注意して欲しいのである。

試みられる方への注意

南畫風の集錦寫眞法は大體以上の様な經路で習得にはさほど難しい處はないのである。要は南畫風の着眼點を巧に活かしこゝに述べた寫眞技法を如何に應用熟術化するかと云ふことにあるのである。之から集錦寫眞を試みられる方々に大切なことは、初めから複雑にすぎる様な題材は成るべく避け、極く簡單な風景から始められる様にお勧めしたいのである。實際に又南畫風な作品を作らうとするスタートからしても成る可く平素から此の方面に關心を寄せ、常に構圖の計劃に心を碎くことが望ましいのである。

凡そ一つの成功作品は作者の藝術的素養に歸するところが大きいのだから、この點からしても之から試みられる方々に寄せ度い南畫情緒の集錦寫眞は、くれぐれも簡易な點から出發せられ、追ひ〳〵と完成の域に進む過程を經ることをお勧めしたいのである。上手に出來上つた作品はなるべく複寫して原板をのこされ、或ひはペーパネガチーブをこしらへて保存する等、次に役立つ場合の整理も大切である。同様に日頃撮つて置いた原板も以上の心掛けで丁寧に分類處理して置き、モンタージュに應用すべきスケツチを隨時行はれて慣れるやうにすれば、集錦寫眞法は決して困難ではなく、變つた趣向の藝術として興味津々たるものがあらう。

上げられる予備ネガの最良なものとしては、柔和な光線下で撮影されたものが強烈な陽光下で撮影されたものよりはモンタージュ寫眞に於いて操作的にも便利であり、又出來上つた寫眞にも好い結果が得られる場合が多いのである。

遠近感に就て

集錦寫眞に於ける畫面遠近感の配置は、兎角一枚ネガの様な固定した不自由さと違つて、趣好に依つては遠近倶に明晰であつても構はないのである。勿論遠景を適宜ボカすのも普通よくやる一方法ではあるが、大體南畫に於ては過度の遠景ボケはあまり試みられない。常に意匠に適つた技巧で人の視覺にマツチする様に遠近感は過分の誇張を避け、濃淡の工合によつて描寫したいものである。

古來南畫の法則には、遠水無波、遠人無目、遠樹無枝、といふのがあるがこれを考へると遠景の明晰さは總てがシヤープに表現されなければならない譯ではなく、要は遠近の情緒を豊に盛つて有れば良いのである。あくまで人の目で見た自然を主とし、而も人の目で得られた自然を尚ぶことこそ南畫の眞骨頂であつて南畫の奥技は實に茲に創まるのである。

ネガ選擇力の心得

集錦寫眞のネガ選擇に就ては先づ、これから組合せようとする相異つたネガの中からなるべく一脈相通ずる類似點を見出し摘出することが第一要件である。之は異つた幾つかのネガを組合せた後にその境界を自然にするか不自然にするかの根本問題であつて、要は仕上後に余計な修正で苦勞したくないのである。次に異る相互ネガの接合線は成る可く斜に且つ複雜に交るものを選び、直線や平行線に交るものを避けた方が良い。波狀に交るものはその中でも最も望ましく仕上後の境界を一層氣付かれない得點があり、就中ネガの一端が白くボケてゐる場所を別のネガの濃い一端に結びつける様に引伸せられたら、これは理想的で、痕跡の心配は先づ〳〵ないと云へよう。亦同時に金網を用いて適宜掩い焼きするのも兩境界柔軟策として良い結果が得られる場合が多いのである。

南畫風に引伸ばされるネガの中で最も多く使用せられ、且つ重視されてゐるものに雲がある。この雲のネガは普通の寫眞に多く見られる入道雲や千切雲等は比較的少なく大體に於て山肌にたなびく霧雲が主であり、この雲の向ふに田園、又は山岳が配されるのであるが之は南畫獨特の手法に適つたものでその含蓄ある意匠は實に捨て難いものがある。引伸に當つてはこの雲の役割は又、相互境界の軟和を助ける爲に大きな役割を演ずるのである。

モンタージュに先立つて原板を一應不必要な個所だけ紅で塗布する方法がある。例へば下部だけ必要なればその上部を紅で塗りつぶして了ひ、又時には一つの被寫體だけのこし、後は全部紅によつて遮斷して了ふことがある。この方法はモンタージュには便利この上もないがこの紅の塗布されたネガはあとで洗ひ落すことになると非常に苦勞が伴ふ。隨つて他の部分も使ひたい……といふ場合はこの方法を遠慮し、少し面倒ではあるが一般並な遮蔽法が用ひられるのである。之は所謂普通に行はれる被ひ燒であつて、引伸機に原板を挿入して投影し、不必要と思はれる個所をそれに適ふ様に切られた黑紙で被ひ心もち持つ手を微動して感光さすのである。この操作は別に難しいことではなく、日頃引伸しをやつてゐる

であつて、その趣向の意欲に於いても技法の巧緻に於いても寫眞藝術の極致と謂はれ得るのである。

被寫體に就て

南畫風の集錦寫眞を作るに當つて、先づ構圖の問題が重視される。集錦寫眞法は概して人意を本にし、大自然の景物の中から作者の意欲する個所を拾ひ、固有の天然の法則に隨つて之を畫面に分布挿入して完璧なものにすることを南畫では所謂位置の經營と稱してをるが、集錦寫眞法の構圖上に於ての手法は當然大自然の意趣を失はない様に務めなければならない。これが章法の重心とも云ふべきもので、その蘊奥こそ「技巧ハ天エヲ奪フ」域にも達せられるものであつて、それでこそ初めて眞に迫る氣宇が見出せるのである。

集錦寫眞法の材料の收集に就ては、時と處とを論ぜず、遠近季節によらず常に材料を蒐集するよう不斷に心掛けなければならない。隨時攝影して置いた一木一草の原板でも之を保存し、所要に應じて利用する様にすれば、集錦寫眞用の資材には最早や事欠く何等の心配もいらないのである。又特に意識的に其の資材とも云ふべき攝影に當つては、事前に意圖する構想を迅速に運用し、何れを前景、何れを中景遠景と、主題に當てはまる様に決定し攝影の瞬間を逸しないやう心掛くべきである。此の様な徑路を辿つて出來上つた原板は、丁寧に保存整理し、次に製作される集錦寫眞の時に此等の中から巧に選び出し何時でも、直ちに實用に供せられる様、材料の準備を日頃から常に怠らぬ熱心こそは集錦寫眞藝術の基礎である。

引伸への行程

集錦寫眞法の製作前程としては、予めある構想の下に計劃された、寫眞になるべき原板を選擇する。それから先づ風景の適不適の具合から光線、角度等に及び、之が完了すれば次に引伸される畫面の大小を決定する。之が濟めば予定畫面と等大の白紙の上に引伸ばされようとする景物を原板を見ながら鉛筆で描いてゆく。之は起草工作とも云はれるもので幾枚かの原板から夫々大小不同の景物、位置を理想的に描き上げるからには余程の創意工夫と斟酌按排が欲しいものである。なか〳〵面倒な此の準備工作は次の工作過程である引伸作業に寄與することが多いので成可く愼重にやり、正確を期する様にしなければならない。

此の前程工作が一段落すれば、いよ〳〵引伸工作に取掛る。引伸しは普通のやり方と別に變つたことはなくたゞ異る點と云へば先づ起草された先程の構圖畫を、之から伸さうとする印畫紙台の位置に固着し、引伸機から原板の一枚を此の上に投影し、同じ大きさに調節する。その後に印畫紙をこの起草畫の上に並べて置き露光させる。此の様に原板の一枚毎に焦點を合しては引伸しを行ひ、大小を調節しては又、重燒きを續けていくのであるから一様に簡單とは云へないが熟練すればさして技術上に難しいことはない。

南畫風のこの集錦作畫法は、事前の計劃を重視するのは必然であつて、更に注意すべきことは原板の角度を統一し、光線の均等、物體大小の配列から景物の秩序に至るまで、須らく肉眼の視野に自然的な印象を與へる様に考慮を要する。さもないと往往にして折角の努力を失ふことがある。譬へば光線の方向は同じであつても夫々強弱の相違には開きが有るので此等の點をうまく綜合斟酌して始められるのが望ましい、南畫風に仕

集錦寫眞とは

集錦寫眞とは、モンタージュ寫眞の中でも特に中國畫法になぞらへたもので、多くの異つた原板を組合せ、一枚の寫眞に仕上げて中國的藝術味を活かしたものである。

集錦寫眞の特徴とも云へるものは、例へば一枚の原板が氣に入らない一部分の爲に、みす〳〵良い別の部分までが顧られずに放置せられることは屢々見受けられる處であるが、こうして折角の藝術品の埋もれて了ふことはあまりにも惜しいので、そこでモンタージュが利用せられ、或る一つの藝術的考想の下に種種の原板からその最上の部分だけを集めて一つの統一された主題を作り上げることにあるのである。こうした特徴を存分に活かした成功作は人に與へる感銘も亦なか〳〵大きいものがある。

これに類似したものとして見受けられるものには、漫畫寫眞、廣告用寫眞等があるが、之等はいづれも氣に入つた寫眞を夫々切り離し、たゞ繼ぎ合して作られたと云ふに過ぎないものが多く、どうしても技巧的に粗雜の嫌いがあり、又何處か不自然さも手傳つて見る人をして何か物足りなさとぎこちなさを感じさせる。これと云ふのも繼ぎ合せ貼り付けによる痕跡を抹殺し得ない不手際から來たもので、味氣に乏しく、勿論こゝで云ふモンタージュ寫眞とは何等關係がなく、亦、眞のモンタージュ技法から考へる藝術味も含まれてゐない譯である。集錦寫眞は同じく組合せ方法ではあつてもその行き方を全く異にし先づ作者の意匠や技術問題が取上げられ、そして出來上り寫眞に作者の意圖する藝術的價値が發揮せられるのであつて、其の極致は天衣無縫、何處にも自然のないものはなくその偉大な藝術的迫力の前に陶然とさせられるもので、到底右の貼付切抜寫眞とは同列に論じ難い趣きが窺はれるのである。こうしたモンタージュ寫眞藝術の一般論に更に中國畫法の特徴を活かしたものに就いて次にその意義と方法を記して同好者の研究に供したいと思ふ。

南畫の筆法

大自然に依然として存在する風景にも夫々に好まれるものと、さうでないものとがある。然し之等は總てが造化の神の手で成つたものであるから一概に取捨選擇の輕率さは許されない。それ故に古來の南畫家は、山水風景の描寫に當つては常に實體その儘の描寫より寧ろ專ら筆法によつて實景をさほど相違せしめない程度に描き上げ、その中に悠然たる理想境を描出したのである。然し寫眞は機械を使用するといふ科學的抑制を受ける爲に、どうしても有りのまゝに描寫することになり、光線の濃淡、攝影の角度、焦點距離の深度等から固有立體觀が、往往作者の藝術的意圖に相反することが少くない。

機械によつて酷明なまでに正直に寫されてゐる一枚の寫眞からは南畫情緒を持つて來て當て嵌めようとしてもどうしても無理が多く亦效果のない場合が多いのである。この點、集錦寫眞法は、あくまで南畫固有の法則と情緒とを活用して補正する手法であつて、中國繪畫の主となつてゐる鳥瞰性を畫面に與へ、人の視覺に合ふ樣な趣向を施し、構圖に於ても近景、中景、遠景と井然と配置し、一見して幽邃清雅の感じを與へるもの

も、更に品格の考究と云ふことが必要なことになつて來る。謂はば繪畫の精神上の趣向に一致しなければならない。凡そ極く精細な或は至つて清淡な幾筆かの中に、無限の心情を含蓄し、俗氣を逃脫してゐてしかも尙雅緻に富んでゐるものが。卽ちそれに外ならない。雅俗の意味は兩者間に於て相當程度の距りがある。一枚の寫眞撮影にしても藝術作品たらしめようとするならば、自らこの點を忽略にすることは出來ない。雅と俗とは云はば畫面について譬へると、繁雜なものは俗であり簡潔なものは優雅であると云つたりする。しかし言葉と云ふものは必しも大方を代表するものではない。所謂雅なるものは必ずしも繁雜なものの包括を拒否するとは限らない。又俗なるものは必ずしも簡潔なものを包括しないとは思へない。更に色合ひの上から云ふても、清淡なのは雅と云ひ重濁したのを俗であると云ふ。しかし清淡なものでも浮ついてゐれば、雅であるとは云ひ得ないし、濃厚なものと云へども、落着いてゐて重みのあるものであれば、敢へて俗であると斷定するのも早計である。例へば一方では極く自然に描寫してゐるにも拘はらず、片方は見てゐて極端な感じを技巧でカバーしてゐる場合がその好い例である。これを人の場合に例へると、名門の貴婦人が假に素撲な身づくろひをしてゐたにしても、自らそこに氣品のある雅やかな感じを失はず、下賤の女はそれにひきかへ顏一面に脂粉を施しても派手な拵へをしたにしてもその品性を覆ひかくして人に優雅な感じを與へることは困難である。生來至つて端正な容貌をもつ者が、若し修飾が過ぎると、所謂「畫蛇添足」と同樣却つて元來の優雅な感じを失ひ、大雅の域に達する妨げとなるものである。尙畫中に於ける漁、樵、耕、讀、（漁夫、樵夫、農夫、士人）は總て雅に屬するものとされてゐる。之は古い昔から樞して志を得ない當時の人士は大抵山野に隱居したもので、彼等は本質的に極めて淸廉潔白を把持し、悠悠閒日月を倘び樂しんだと云ふたものである。かの大自然の風景と一脈の呼應性を具へる彼等の存在は已ずからすでに雅趣を與へ、感じを抱かしめないでは措かないであらう。しかし畫中に華麗な衣服をまとつた人が釣をしてゐる樣を入れたとする。釣はもともと雅事に屬するのであつて、華麗な衣裳はかかる環境に副はない情景から察すれば、凡そ雅と稱するには余りにもふさはしくない。畫面の上では、極力俗氣を避けることを大切とされてゐる。古來畫を論ずるものは常々文人墨客のことをとり上げ、胸中閑逸に滿ちる彼等を描寫したがるものである。逸とは鬪爭を避け安閑を守つて俗に流れないことを稱し、雅とは客觀的に之等を表現して所謂「雅」でなければ藝術的作品の水準は上部には推し難いものとされてゐる。

中國の畫論は、作者の人格と云ふ問題にまで牽涉する。それは藝術作品なるものは、往往にして個性や個人の環境を具表し得るものであり、この點は世人のよく知るところである。古人に曰く「學畫要以人格爲基礎」と。亦フランスの或る音樂家は……「音樂は人格の向上を促進するものである」と云つてゐる。藝術家の人格修養如何によつて、必然的に彼自身の作品にまで影響を與へ、そして彼の作品は更に進んで他人の人格修養問題にまで反響を及ぼすものとされてゐる。こゝに至つて我々は藝術と人格との關係が如何に密切であるかがうかがひ知れよう。作家の人格修養に從つてその作品も亦趨行の傾向を示し漸次大雅の域に到達するものである。

見捨てなければならないことがある。また前方の景物の余りにも大きいのに比して背面の風景が極度に遠過ぎ、天然の氣分に欠いて了ふ場合等もよく有る。必然は人意のままに自然は創造されてゐるとは限らず取捨にによつて簡單に動かし得るものでもない。一幅のよりよき畫を創る上からして中國の繪畫理論は早くからすでに意中のモンタージュをはじめた理由が思はれるのである。美しくないものは美しくないが故に左程眞實に描くことなく、反つて忠實に描寫したが爲必ずしも歡迎されるとは限らない。中國繪畫の趣好に考へ至らば肯定も出來るものである。かゝるが故に中國繪畫方面は往往奇拔な意想に基きそれぞれに獨特の境地に從ひも、一方本來の意圖に據つて着手する。あくまで眞實性に背かず、謂はば自然と人工兩兩相俟つて出來上るものを最上とするのである。この道理は單に中國畫にのみ當はまる許りでなく、同時に「集錦撮影」に適用して、しつくり吻合するものである。

氣韻：中國畫もこれを藝術と稱へるからには、それ相當の研究を重ねない限り、到底その味を解し得ないものである。その倘ぶところは精神活潑にして生き生きした生命の表現にある。氣韻が躍動してゐる……と云ふのである。この「氣韻」と云ふものは謝赫氏の所謂「六法」（繪畫の六つの手法）中でも、最も重要な一法であると云はれてゐる。隨つて撮影云々と云ふ時には、單に技巧が完全無缺であるとか、秩序が有るとか、立體的で有るとか、トーンがどうであるとかを云ふばかりでなく所謂氣韻の存在も無ければならない。しかし氣韻と簡單に云ふけれど、これは測り得ない深奥なものであつて、人の靈感と相交流するところの一種目に見えない微妙なところにあるものである。殊更に其れを具體的に表現することは出來ないが、ここに幾つかの說き方がある。勿論極く概略的な解釋に過ぎない。①畫境如春雲浮空流水行地皆出自然乃爲眞筆墨方能爲山水傳神、②花如欲語禽如欲飛觀者但見花鳥不見紙絹、③氣韻或在境中亦在境外取之於四時寒暑雨晦明、④氣韻者非雲煙霧靄也是天地間之眞氣凡物無氣不生、⑤六法之難氣韻爲最意居筆先妙在畫外如音棲絃如煙成靄天風冷冷水波瀲瀲體物周流無小無大。以上の幾通りかの言ひ表し方によつて、所詮第一とするもの、繪畫に神韻を持たなければならないことが考へられるのである。更に一步進んで、單に神韻を具へてゐる許りでなく、畫面の外に深い意味が無形の中に求められなければならない。例へば「如音棲絃」は聲なき畫面を以て聲の知覺を感ぜしめる様でなければならない。又「如煙成靄」の如し畫面の烟が靄と化して行くさま、觀る者をして感銘と動きの感じとを與へる様でなければならないのである。又古人の出した繪題に「嫩綠枝頭紅一點」と云ふのが有つた、應募者の中で傑作として、綠滴たる柳蔭に、颯ふ一美人を描いたものが取上げられてゐる。胭脂を以て紅一點になぞらへたあたりは、幾束もの紅の花を添へたよりも何と興味の深いことであらう。又或畫題に「踏花歸去馬蹄香」と云ふのがあつた。應募作品中で馬の後塵を追つて幾對かの蝴蝶が舞ふてゐると云ふ畫面がある。繪で以て香りを現すのは描き得るものではないが併しかうした着想に依つて充分に香り豊かな表現をしてゐるのが見えるのである。一九三二年パリーで開かれた撮影展覽會の中にこう云ふ寫眞があつた、垣根に寄せて置いた椅子の上に、子供の足が寫されてある。その格恰は爪先を立てゝ如何にも手の屆かないものを取ると云ふクローズアップである。畫面はこれだけであつたが、それには次の様な題目が附けてあつた。（Unregiment Russe 作詠 Charle Legwle）この寫眞の畫面からでは、軍隊が通り過ぎて行く様子は見えない。しかしそれは見る人をして軍樂隊が垣根の向ふへ行進してゐることが想像されるこの例は無形の中にうまく聲を描き出してゐると云ふ事になる。凡て藝術はすぐ人の深思想像を誘發する様な趣きを具へてゐなければならない。かうすればこそ始めて其の作品には躍動する生命が與へられるのである。

品格：中國畫の品格には、能品、神品、妙品等の區別がある。これらは總て上々の部類に屬するものである。したがつて生命を具現せる上に

のであつて、之をさらに強度の遠近感で以てわざわざ繪を構成する必要はない。之は一つの道理である、この道理を辨へた以上、中國畫的撮影も又、そのバックをこの筆法で行くことにしたいものである。

これには又一說がある——唐宗時代の繪畫は大樹、その筆緻の精巧なること寫眞に彷彿するところがある。一本の樹木、一枝一葉に至るまでそれを描く場合、その形態とするところが判然とされてゐるばかりか、葉脈に至るまで些かもボカスことはなく、又、さらにその表裏も明瞭にされてをり、枝葉の交錯も有りのまゝで、縱橫に曲折した姿態を自然にとり入れてゐるが、その背景に至つては均衡を度外視して居り、比較的に小さくなつて居ることもある、斯様な遠近構成はほゞ西洋畫と同一である。この近影をモチーフとした繪畫に於いて、背景は飽くまで隨とし、少し小さくとも添へ物であつてみれば妨げにはならない。廣角レンズで建築物を撮影するが如く、建物そのものの雄大は遺憾なく表はされてゐるが、之は背景が小さければ小さい程その壯觀の效果を以上に表現することが出來る。又さらに別の一說がある。或る心理學者が云ふに——人々は芝居を觀る場合、大樹、主演者のみが大きく見えて感じられ、背景とするところの印象は左程確かでない……と。これは又中國畫が往々その主題を大きくして、その他の一切を度外視するのと同樣の道理である。

位置：撮影と構圖との關係は大きい。自然の現象、或は物體はその位置が必らずしも皆適當な位置にあるのではない。之を是正する意味に於て角度の問題が云云される。中國の繪畫には「經營位置」なるものがあり、例へば「聚三攢五」「上奇下偶」「東呼西應」或は「賓主虛實」「疎密參差」「陰陽錯綜」「而成章法」と云ふが如きである。これ等はすべて位置を決定する上での話である、又「山水要寧空無實、故章法位置總要靈氣往來、不可窒塞、大約左虛右實、右虛左實、佈景一定之法。」と云ふのがあり、これから考へてもすべからく各種の構想を有し、それに彈性を持たせてこそ道理に適ふものであり、然らざれば單なる虛實の點綴を以てしては章法になるものではないと。又「遠山一起一伏則有勢、疎林或高或下則有情、此卽章法位置中變化錯綜之法」。と云はれても居るが、これも又位置を決定する上に於ての說明であり、高低と起伏は變化性を、帶び「有勢」と「有情」とは相互連繫を持つて道理に當てはまる樣說いて居るのである。

これを例へて云ふならば、人間は各々その顏面に五官を具へて居り、體軀には四肢を有してゐる。一つの風景にも山に在つては樹木が有り、野に在つては村落有り、水、陸ともにそれぞれの船舶或は車輛が有ると云ふが如く、結構自然の配置によつて構成されてゐる、又一つの家庭、一つの社會、一つの國家に就いて云つても、皆それ相當の組織があり、小から大へ、局部的には局部的の章法があり。全面的には亦全面的の章法がある。同じく畫面に收容せぬとする風景若くは物體に就ても同樣に自然に基いた場所に之を配置すべきである。綜括的に云ふならば、章法とは變化に外ならず、而してその環境にマツチし且つ均衡を得るを必要とするものである。

フオート・モンタージュは西洋畫の新興主義派に眞似て倡へられてゐると云はれるが、一方中國人の描くひつくり返した層籠的繪畫と似通つて居るところがある。寫眞に於ては大部分が廣告に用いられる方が多く、一種の戲畫並で未だ大した意味を持つては居ない。だが一步進んだところから風景ならば空には雲を浮かばせ、水上には船舶を點綴し、更に山上に若干の樹木を加へる等、フイルムを修正し或は引伸ばす際に幾重か複寫すれば、容易に自分の考想に一致して滿足することが出來る。すなはち中國畫の筆法と相互共通點が見出せるのである。撮影は單に機械的なものであつて、元來物體の環境に卽應してより精密に描寫することは出來るが、今假りに或る佳絕な風景に心引かれてカメラを向けようとしたところ思ひがけなくその手前に目障りな岩があつたとする。斯様な場合「愚公」が山を移したが如き業を持ち合せない限り、この折角な風景も結局は

物各々がその躍動ぶりを呈し、立體感も自然に現はれてくる、黑白寫眞に於けるトーンの配置も同樣感覺によつてもたらすべきである。

中國繪畫的撮影は軟い光線の下に行はれるのを良しとしなるべく影のあるのを避ける方がよい。影は時によつては畫面を壞すだけであつて、この場合に於ける影がなくても中國畫的寫眞には何等の差支へがない。影は太陽の移動に從つて動くものであるから、繪畫的構想と相反した場合は必ずしも取入れるには及ばないのである。トーンの明暗によつての段階を分けるについては黑白寫眞はほゞ中國の墨畫の表現と同一である。

遠近感：撮影を語るのに「良い寫眞は長焦點レンズから」と云ふ言葉がある。これは長焦點レンズを用ひて撮影をした場合に於ける遠近感覺が比較的バランスのとれるのを云ふのであり、近景を撮る場合に見るが如き歪曲或は變形の如き缺點を免れる特點がある。短焦點レンズは之と違つて、物體の包括度は比較的廣角を帶びるのはやむを得ないがしかし角度が廣ければ廣い程、その近景は不正確となり物體が歪曲される恐れもある。之では視覺の實體遠近感と異つて了ふ。特別强調を目的とするものでなければなるべく採用しないことである。斯樣な道理に基く中國畫の遠近感も實感に基いて來たものと云へる。ある者は中國畫には遠近感が無いと指摘しているが、これはその道理を究めていないせいであり、事實中國畫の遠近感はその獨特の方法を持つてゐることを知るべきである。その遠近感は頗る哲理に合致しており、物體はその本來の形態に從ひ遠近感もまたこれに比例された標準を持ち立體的に現されている。「畫石要分三面」又「花卉要有陰陽向背」と云ふ言葉がある、これは立體を指して云ふことであり同時に各種の物體もそれぞれバランスが無ければならぬ事を云つてゐる。中國畫風に於ける物體のバランスから云へば、均衡をとらせる爲には同樣なる物體は、その大小が特に異なるのはいけないことは固よりであり、大差ないが故にはじめて畫面の調和もとれるのである。同一物體が前後左右にある爲に大小の差が出來てしまふと、同一視點からこれを觀る時には甚だ調和を缺くものとされて居る。

一つの物象を見る哲學は、それを近視眼的に觀るべきではない。若しそれを近い距離に於いて見ると、其の物體は稍大きいものであつた時その他の一切は視野から消えることとなり、肝腎かなめの物體が一面的にしか見られない嫌ひがある。餘りにもへだてた遠近感覺がよくない道理もそこにある。この樣にして中國の山水畫は一幅の畫の中に適當な遠距離感を表現してゐる。これと云ふのも所謂大きい「景物」が前に立ちはだかれば遠景は得べくもなく、物體に調和を持たせんが爲にはとりもなほさず遠大なる視野を以て、あたかも宇宙を觀察しべき高遠なる角度から創意を施さねばならない。次に例を擧げてみると、譬へば飛行機上から地面を見るとき、その距離は非常に遠いとは云へ大きさに於いて大差ない。此樣な鳥瞰式風景は中國畫の最も得手とする所であり、亦中國畫の獨壇場でもある。一八六二年パリーのナダール氏は氣球の上から撮影をしたことがあり、又レンズを屋上に裝置して繪畫の一助とした者も居たと云はれるが、これはすべて鳥瞰的に扱つたことであり、中國畫の狙ひとする筆法と軌を一にしてゐる。

中國畫が遠大なる視野を採用してゐる以上その遠近感は自から三種類に大別されてゐる。曰く「平遠、高遠、深遠」である。平遠とは水平線上に觀た景色であり、高遠とは下から上へと觀る場合を云ひ、深遠とは鳥瞰式のそれを指して云ふ。山頂を極めてそれより下界を展望する鳥瞰式は、前後左右の風景、一目瞭然として浩然な氣を呼ぶ。中國畫に多い深遠な意味がよりよく現はれてゐる。すべての景色を平景、高景、深景、だと云はずに、平遠、高遠、深遠と云ふ點から察しても、それ等から視覺的に距離感が無ければ景色の實質を構成出來ぬ事が知られ、又、「平而不遠則近」、「高而不遠則下」、「深而不遠則淺」、と云ふ諸點から考へても、近、下、淺、共に遠大なる視野を把持してゐないことが解る。然らば遠大なる視野に基づく以上、極差の遠近感を遠慮するのは當然である。一幅の繪畫を室内に掛けた場合、それはもはや最小の地位に置かれたも

攝影と中國繪畫の藝術

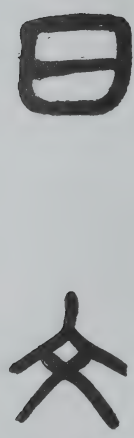
郎靜山

攝影は科學が生んだ一つの發明でありその應用は非常に廣範圍であるがそれはさて置き、こゝでは僅かにその中の一つである攝影の美的表現——所謂藝術作品についてみるに、これらの作品の多くはアマチュアのカメラ・フアンが研究を重ねて得たものであり且つ日を追うてその進歩を成していることが解る。

銅器、磁器、雕塑、刺繍、繪畫等の如き中國の藝術作品は多種多様であり已にその輝かしき成果を擧げているが、藝術への道に攝影なるものが一歩踏み込んだ以上、獨自の風格を備へるに至るのは固よりである。

面白い構圖を捉へてこれを攝したある人がその佳作を賞め讃へられた後、さらに對象を變へて構想につぐ構想を重ねても同樣の佳作を得ることが出來ないことも屢々ある。或は偶に一枚攝つて見ると伸々好く出來てはいるが、次に攝つたものには始めの樣な調子が出來ない。この點から中國繪畫を連想してみると、その構想と攝影は繪畫の筆法に似かよつた所が多々あることがわかる。カメラを用ひてその寫眞を一つの藝術的作品にするには、幾多の條件が備はつていなければならず決して一朝一夕にして成功するものではない。一つの藝術作品は必ず作者の撓ざる創意工夫並びに各種の條件の具備によつて、その美しき價値が始めて生れる。藝術的な攝影を志ざす者は先づ光學、化學の作用を完全に呑み込んで實地に之を經驗し、然る後に創意なり構圖なりに着手してこそ、始めて意義があると云へるものである。一つの學問が偶然の產物ではなくして、各種の學問の集積があつてこそ、成就される所以もこゝにあり、各方面に於ける研究によつて得た體驗があつて始めて藝術への道に向ふことが出來る。古人に曰、「讀萬卷書、行萬里路」。萬卷に上る書を讀み、萬里の路を辿つてこそ尊き體驗であり、難事に屈せず信念あらざれば、藝術を求める術は無きにも等しいのである。視界内に於ける凡ゆる物體の時々刻々の變化を觀察し、その意趣理論の細微を審らかにし、古今の變逸を辨まへるも所以こゝにあり、然る後に始めてその實際を體得することが出來、欲するがまゝに運用することも出來得よう。攝影と繪畫はその技術を異にするとはいへ、その畫面を以て觀る者に美感を起せしめるのは同一である。中國繪畫は已に幾千年來より幾多の者の手で研究され既に成功してゐる現在、その理論が否定すべくもないとすればその筆法を多少採用して攝影の不足を補なふのも妨げにはならぬであらう。この事に就て左記の如く逐次研究してみたい。

トーン：攝影は感光性科學の作用である。かゝるが故に攝影せんとするには、もとより光線に賴らねばならず、光線なくして一切の物體はその形態を隱蔽されてしまひ、從つて攝影も出來るものではない。攝影には幾つかのトーンが必要であり、繪畫でもさうであるがこれは一つは低調であり、もともと中國畫には餘り見受けず、磁青のバツクに金筆で描かれたのがやゝこれに近い。いま一つは高調であり、これは最も中國畫にあてはまつてゐる。中國畫は大抵白紙に描かれるが故に往往にして清淡洒脫に意を用ひ、畫面に僅かの筆を入れては觀る者の摸索を誘ふのである。眞白な紙上に描かれた物體は精緻なる筆法でその各部を明細に現はし、また濃淡によつて蔭、或はその反面である光線を表現している。これが爲にその色彩も五色に分けられているが、その實五色に止まらず五色の中に更にそれぞれ段階に分けられており、段階卽ち遠近の差別が多ければ萬



接合兩景之底片放映時方法可用者有二：一為塗紅法，一為遮蔽法，塗紅者如一片中之物只取其下端者，則將其上端用紅筆塗去，如只取其一部者，則將不需要之部分全行塗去，此為塗紅法也。但底片既經塗紅，則塗紅部份不易再用矣，苟欲保留底片之全面，而待作另有采取者可用遮蔽法。遮蔽法者，則在放映機鏡頭與待放映感光紙之間，以黑紙依景物之需要與否，剪成曲折以掩映光線之通過與隔斷，如此則原底片可保成清潔完整，惟施用手術亦須純熟，將所剪黑紙時加移動不使有邊沿之痕跡露出，此非經實習不能明白也。多數底片之接合放映，因底片之厚薄有不同，則露光之時間亦不能長短一律，即使各底片之厚薄相同，或更需改變映出之正片色調濃淡，則露光時間亦須改變不同也。更當注意者，其露光時間可不一，而一張照片放映後顯影時間則不能長短有差，因多數底片放映于一張放大紙上，不易分部顯影，故底片厚薄與色調強弱，均須試有標準，註以甲乙丙丁之厚薄，則放映時較為簡捷應手也。又 VERIGAN 放大紙，可用各種濾光鏡使紙感光性變強弱，以配合各種底片，最為適用。

製作集錦照相，初宜以簡單之景物入手，待至經驗既多，技巧純熟，自可遞進于繁複也。至于欲製成一完美無間之集錦照相，實非易事，取材、構圖、放映，莫不煞費苦心，苟得一張完美者，儘可複製一底片，或用感光紙印為紙底，並可再加潤色，易于保存，而能得多數之複印也。製作集錦照相，雖成功于放映之技術，然平時須有相當之修養，如構圖設計亦甚重要，所攝之底片非盡可作集錦之用，作者常將所有底片詳為檢閱，何者宜與何者接合，慘淡經營，使無有疵。後得分別其門類，多作草圖，隨時運用匠心，增損改進，使其圖面臻于至善之境，於放映時自無遺誤忙亂之虞，而有自然成章之妙也。

集錦照相于材料之收集，可不限于地，不限于時，不限遠近，不限氣候，隨游蹤所至，任情拾取。一花一木，一水一石，皆足為集錦照相製作之資料。惟于攝取時，須作敏捷之計劃，何者宜于前景，何者宜于中景，何者宜于遠景，何者可為主題，何者可為襯托，皆須一一略為定奪，按計劃收取之，冲洗之後，再詳為訂定，于製作時，先將欲集合為一之底片檢出，就其景物、形勢、光線、角度等，排比成章，再將欲放映之尺寸大小以鉛筆作一草圖于普通紙上，詳為斟酌景物之位置，及互相掩映之錯插，草圖既成，遂準備放映手續，若者為先，若者為後，循序而進，臨放映時，預將草圖置于待放映之感光紙之地位，以試底片景物，是否與草圖所擬者相符合，試後以次放映之，每放映一片，用草圖校對一次，使其與所擬者適合，若此一底片與彼一底片物體不稱，更須重校焦點。使其大小精確，惟作者須手術純熟，則熟能生巧，并須有全部成竹在胸，方能得心應手。集錦照相組合時，當注意者，即每組底片景物之角度須相等，光線須同向，物體大小須依透視排列之，景物之時序亦須顧及，要之一切均須以人目所得與自然之印象相符合，否則拚湊失真，致弄巧反拙矣。至于光線同向係指有強烈之陽光陰影而言，若天氣陰晦，光線平渾，而無太強過黑過白之光調，則只酌量其情形接合即可，蓋柔和之光線則無從訂定其方向，惟須略顧及陰陽之處也，此種底片實為最適宜接合之材料，而視有強烈之光影者較易接合之。

集錦照相于景物之佈置，近景須清晰亦可不十分清晰，然亦不過于模糊，其距離之差異，當以人視覺所得者為準，然如人視覺運用，數尺內景物與數十尺內景物同一清晰，而照相透鏡則不然，限于機械，吾人視覺雖有靈敏之伸縮性，只可注視目光于一焦點之上，但集錦照相為由吾人意匠改製之圖面，自不必依據機械之法，只須合乎人之視覺所得之印象即得。如吾國繪畫，亦為依據人之視覺所得印象為法，于自然初無所背繆，故其佈景遠近，同一清晰，不過以繁簡濃淡別之而已。

集錦照相自可依據此理為之，當不必為機械之形式所限，若夫過遠之景，在人目清晰之視線外者，自當模糊，如吾國繪畫之遠山，惟一撇，更有所謂遠水無波，遠人無目，遠樹無枝者，即此理也。總之人目觀察自然為主，苟依人目所得者為之，亦即自然之法則也。接合之法，兩底片景物接合處，以全部脈絡通暢，似出之自然，而無接合痕跡者為歸詣。接合處若為一線邊沿，須使之成為斜度，或為波狀之曲線，其互相接處，易于渾成一片，若能將接合處曲折而接合得宜，將此片一端之最白處插入彼片之陰影處，則景物交錯，不露痕跡，自成天衣無縫之境，若兩底片接合處為雲煙縹緲，或芳草芊綿，或碧波蕩漾者，皆為接合之最佳材料，非獨易于聯繫，且使境界幽深，情趣生動也。

接合兩景之手術，亦可採用散光點鏡頭，將光圈略收小，用少許散光放映之，則其色調更為渾融。他如用網線版加于感光紙上套映，亦足補救兩景接合處痕跡，可得良好之成功。

一說「遠山一起一伏則有勢，疏林或高或下則有情，此即章法位置中變化錯綜之法」。亦古人經營位置之說，高下與起伏為變化，有勢與有情為聯繫亦必合乎道理。

論天地位置，「凡經營下筆必留天地，何謂天地，有如一尺半幅之上，上留天之位，下留地之位，中間方立意定景。竊見世之初學者據爾把筆，塗抹滿紙，看之填塞人目，已覺意阻」。此言對于攝影章法大可借鏡。往往攝影不察背景，主題則難分。而背景鱗亂，更無從取捨。故集錦之法，乃可避免此種情況。

徐文長論畫，「以奇峯絕壁，大水懸流，怪石蒼松，幽人羽客大抵以墨汁淋漓烟嵐滿紙，曠若無天，密如無地」。此言又成峯迴路轉，似與前議不同，審思之若在其填塞中具極空靈之致，則所謂得其靈氣往還是也。能者寓虛于實，寓實于虛，全在運用耳。

樹為風景中點綴要義，無樹則窮山惡水，而四時寒暑，以樹特能有表現象徵。故畫中繪樹之法，須審陰陽向背，顧盼爭讓各有其姿，寫真之妙難于千巖萬壑。由簡而繁，由繁而簡。例如二株之法一大加小為負老，一小加大為攜幼，老樹須婆娑多情，嫩枝必窈窕有致，如人之聚立顧盼也。其他有五株法，由五株而百千株法，依法處理，轉致萬千，在人變化。照相則先求其角度，何者一面姿態得宜則取之，何者一面姿態失度則捨之。

「起首三株樹，非亭即小橋」。此極簡易之法也，亦為集錦之初步，若能變化，則此兩句訣，章法亦成萬千。

章法之說，更淺乎言之，如人之面部有五官，一身有四肢，風景在山有林木，在野有邨舍，在水陸之路有舟車。由小至大，局部有局部之章法，全面有全面之章法。所以畫內景物，似非一定位置，實有一定之例。總之章法不外乎變化而適合環境，歸旨于勻稱得宜云爾。

元人饒自然論畫有十二忌，與畫面多有關係，集錦時不可不知，用為殷鑒，必不可少。一忌布置拍密，二忌遠近不分，三忌山無氣脈，四忌水無源流，五忌境無奪險，六忌路無出入，七忌石只一面，八忌樹少四枝，九忌人物傴僂，十忌樓閣錯什，十一忌瀹澹失宜，十二忌點染無法。

六、傳模移寫：傳模者臨模他人之作，無論其為人為物，作為練習進修。譬如寫生，但對景寫生當為第二步工作，實際初學者對景難以下筆，故先臨模他人已成之景，較易下手。故美國史鐵立茲在德國攝一景費三百張照片之多，始能成功。移寫者實集錦之法，任何佳境，出自腕底，此方為藝術之作品。集錦之法即前述之經營位置，傳模實乃局部之實習。

將不能見，故求遠大之目光自然能見一切之事物之要義也。中國畫往往尺幅中江山無盡，今人以乘飛機遠眺喻之，地面上之人大小相同也，遠近屋宇大小相彷也，可以明矣。一八六二年巴黎 Nadar 氏乘氣球升高攝影，畫家亦有裝置鏡箱在屋頂作繪畫之用者，可以同為此義也。

中國畫既用遠大目光作透視之法，其法約分為三種，即平遠、高遠、深遠是也。平遠以水平為視線，高遠自下而上視之景，深遠即是鳥瞰視線，又可採三種辦法合于一紙則前前後後一目了然，最為中國畫中特長。故「平遠」「高遠」「深遠」，無遠不成景，又曰「平而不遠則近」「高而不遠則下」「深而不遠則淺」，可知近與下與淺均非遠大之目光，自然不用近、下、淺、的透視，所以透視不近、不下、不淺，物體方不變形，此應物象形之說，即攝影保持不變形態之說，與中國畫意集錦之關係至切也。

反乎言之，中國之畫不論遠近，重乎主題。主題略大乃特寫之，其他背景襯托之物，可不據于法，此亦往往為人所評論，但其理仍有存在，即吾人以長焦點透鏡攝影，放大光圈，主題清楚傍不及其他也。更有一說心理學者言假若吾人觀劇，常聚精會神于一點，只見戲劇中人，表演者甚大，其他一切更不能見也，此亦集錦須知，但與變形則略有區別耳。

四、**隨類傳彩**：指傳彩必求準確與物體顏色相同，此則可用于彩色照片，攝影于彩色，若不知光熱光源，結果顏色全非，此與集錦關係雖少，但用彩色底重復攝影，亦須借鏡。

五、**經營位置**：中國畫中六法之一為經營位置，位置者為一定不可移之例，如景物之賓主、揖讓、開闔、本原、驅使、行列，種種均須各得其宜。自然景物，一切分佈多依其天然橫生，固未能盡善盡美，若取其一部入于小幅中，當不能盡，故每每有得此失彼之缺憾。集錦照相，乃將所得之局部加以人意組合之，使成藝術之完璧比即吾國繪畫之所謂經營位置者是也。所謂經營位置之定例略述數端以為概要。

如說「聚三攢五」。「上奇下偶」。猶之音樂以不同之律奏出各種音調，不必刻板而無變換。如言「東呼西應」。此則言章法雖有變換之處不能各自為政失去相互聯繫。

一說「賓主、虛實、疏密、參差、陰陽、錯綜而成章法」。如有賓而無主，有主而無賓，有虛而無實，有實而無虛，不疏不密，不參不差，均不成章法此種種條件又皆不可缺少。

一說「山水要寧空無實，故章法位置總要靈氣往來，不可窒塞，大約左虛右實，左實右虛，佈景一定之法」。此可見非虛實即可為章法，靈氣貫通更為必要。

如言花鳥「花如欲語，禽如欲飛，觀者但見花鳥，不見紙絹」。此花鳥之生動也。如言山水「畫境如春雲浮空，流水行地，皆出自然，乃為真筆墨，方能為山水傳神」。其難者神也。亦云「氣韻或在境中，亦在境外，取之于四時寒暑，晴雨明晦」。此說如欲雲欲雨，在畫面上得觀氣色。又云「氣韻者非雲烟霧靄也，是天地間之真氣，凡物無氣不生」。是捉得其無形之氣更難乎其難矣。或云「六法之難，氣韻為最，意居筆先，妙在畫外，如音棲絃，如烟成靄，天風泠泠，水波瀲瀲，體物周流，無小無大」。以上諸說可知第一要有神韻。更進一步神韻之外無形中求深刻意義。如音棲絃，見絃而能聞聲。如烟成靄，因烟而察變化。

又古人有畫題云，「嫩綠枝頭紅一點」，繪者畫于危亭縹渺，綠楊掩映之處，一美人憑欄而立。又題「踏花歸去馬蹄香」，繪者畫一蝴蝶追隨蹄下，其香馥郁與畫長留矣。實妙品也。

一九三二年法國沙龍中 Charles Legeuelee 攝二小孩之足立于倚上題曰「Un Regiment Passe」畫面并無樂器，觀者可想像到軍樂隊在牆外走過。所以作者藝術，觀其構思之妙，氣韻自可生動。

二、骨法用筆：繪事以筆為軀幹，以墨為陰陽，軀幹之中又求筆致，一筆之中又有其姿態，其趨向，其抑揚頓挫之若合符節，格制俱老，凡此諸端均須有力，方可為骨法也。在照片中線條深刻，分界明朗，而能將陰陽向背，明晦，一望而層次井然，若能如此即識畫之骨法，融會而貫通之，骨法之道用之于筆墨，亦可用之于照片。

三、應物象形：應物象形是指描寫景物必先求形似，表面上此說彷彿與攝影無關，攝影呆板豈不能形似乎？不知攝影究為機械往往以透鏡焦點長短而有變形之遺憾，非如人目之萬能也，焦距短，可包括所收之景物廣，其變形大，焦距長可包括所收之景物少，則變形較好，所云 The longer focus the better picture。此言與中國畫理極為脗合，因中國畫往往以遠大目光描寫景物，長焦距透鏡亦正為較大之眼光，故中國藝人，當時尚未有透鏡發明，已早有先見。應物象形豈非與攝影有關乎？若研究透視不可定物體之大小。西法畫中物體愈近愈大、愈遠愈小、大自若何，小至若何，須摸索定例，照相既有上述取長焦距透鏡說之論，有與中國畫法相同之理。且說中國繪畫，中國畫透視只依物體本身大小而定比例一物體之中方正者更無歪斜之線條發現，遠近均由立體表達，如說「石分三面」，此立體也。又指「石只一面」為忌，可見非立體不可。又云「花卉要有陰陽向背」。當然也指立體。同時各種物體相稱，以物體勻稱來為標準。在遠在近若同為一物，則不可大小相差，故用遠大之目光則調和，吾人察物之哲學，若以極小之物體遮著目光，此物體僅較人目稍大，即可遮蓋其他，所有一切

靜山集錦作法

照相之稱為集錦者，乃集合多數底片之景物，而放映一張感光紙上也。蓋以一底片中，每因局部景物不適人意，遂致全部廢棄，若集合各底片之良好部份，予以適宜之集合，則彼此襯托相得益彰，非獨可使廢片景物化為理想之境地，且足令人得更深之趣味，此即集錦照相之目的也。其法始見于廣告或照片游戲中；但皆剪貼各種景物，拚湊而成，雖亦蔚為奇觀，博人注意，成為異想天開之事物，然其拚湊痕跡，瞭然可見，若細玩之，則味同嚼蠟矣。而集錦照相則不然，雖同一拚合，但經作者于放映時之意匠與手術經營之後，遂覺天衣無縫，其移花接木，適心悅目，恍若出于自然，迥非剪貼拚湊者所可比擬，此亦即中國繪畫之理法今日始實施于照相者也。爰述其意義與方法如次，以資同好者研究焉。

宇宙景物，森羅萬象，其中有使人喜好者，亦有使人憎惡者，惟皆出乎造化之自然，所謂萬物幷育，自不能因人之好惡而存棄之，故吾國歷來畫家之作畫，雖寫一地之實景，而未嘗作刻板之描摹，類皆取其所好，而棄其所惡者，以為其理想境界，不違大自然之正常現象，亦為超現實之理想也。照相則受機械之限制，于攝底片時不能于全景中而去其局部，且往往以地位不得其宜，則不能得適當角度，如近景太近則遠景被其掩蔽，遠景太遠則不足以襯托近景，常因局部之不佳，而致全面破壞，殊為遺憾。今集錦照相適足以補救之，亦即吾國畫家之描摹自然景物，隨意取舍移置，而使成一完美之畫幅也。且取景鏡頭，實甚呆板，不能與吾人所視覺之印象相比，故每攝一景，多為平視透視，而吾國繪畫則兼有鳥瞰透視，雖寸畫法中未有顯明之記述，而實與人目見之印象同。故其遠近清晰，層次井然，集錦照相亦本此理，于尺幅中可佈置前景、中景、遠景，使其錯綜複雜，一往幽深，匪獨意趣橫溢，且可得較優之章法也。

中國繪畫之總法則均有極深原理，南齊謝赫繪事六法，對于集錦關係至切，均不可不知。

一、氣韻生動：中國繪事中最重要者為氣韻，氣韻之說，雖未十分顯著，實在使繪畫能精神活潑，出神入妙，有生命表現，一見而為人所感觸，不言而寓，方可談氣韻，先有氣韻，然後方可再求生動。

繪畫畢真，若無生氣，則貌似神離，攝影亦然。繪畫寫其神態，構思經年累月，方可成功。攝影在剎那間須有把握，神態稍縱即逝，乃與繪事同一理，亦可構思于平日，運用匠心，求其深刻。

人像畫之生命如杜詩云「衰公鄂公毛髮動，英姿颯爽來酣戰」。千言萬語未能畫者，見其像即見其人其事。此可知非特面貌相似即為畢真，更須表現個性。

攝影集錦出詩篇

何志浩

郎靜山先生集錦照相自成一家近將少陵詩意作品百餘幅於中山堂展覽由于右任張道藩諸先生柬請預展余躬逢盛會悉心欣賞歸後作詩却寄

論詩少陵稱聖人少陵傑作能傳真論畫首宗吳道子道子畫筆驚鬼神詩中有畫畫有詩古惟摩詰獨有之少陵詩意作畫幅除却郎子誰為師郎子攝影匠心工千首詩句留影中畫成詩句更生色栩栩意態神能通攝影集錦出詩篇移花接木皆自然異想天開景物奇即景生情真空前影師足跡遍九區尺幅森羅萬象圖美人本是隔秋水不須飛雁來傳書縮合遠景與近景天衣無縫妙絕倫山水人物任移置維妙維肖疑是真觀者賞心更悅目品題價重卞和玉畫廊開闢新天地咫尺便可騁驥足于老掀髯畫廊中騷人墨客紛贊同剪影入畫步唐宋時代藝術逾古風我生學詩未入門畫中且喜詩並存今日若使有王杜交情必與君長論

靜山集錦作法序

藝術攝影家郎靜山氏，自幼卽習攝影術，從事迄今，垂五十年，寒暑未嘗或間。氏初就業于新聞界，至民國十七年，上海時報擴充畫刊，中國之有攝影記者，以郎氏為第一人。郎氏提倡攝影，在滬創立華社，與北平之光社（民國八年），廣州之景社（民國十一年），南京之美社（民國廿年），相映生輝。郎氏為此，一以宣揚吾國文化為旨趣，綜其歷年寄往國際影展展覽作品，經入選達一千餘幀，獲獎八十餘次。自民廿年至卅七年之間，參加沙龍，共三百六十八次。民國二十八年，值法國照相發明家大蓋爾（Daguerre）宣佈其攝影術百年之期，上海震旦大學校長才爾孟及王爵榮等集會紀念，以郎氏作品展覽，並出示其創作集錦照相，當時僅成數幅一時頗為稱道。蓋郎氏之集錦一本中國畫理，用放大技術，使照片畫面增美，大氣磅礴，秀逸神奇，合乎東方情調。積其數十年來成就，儗之世界各國藝術攝影家，豈特無愧色而已。由是應聘為英美之會員（FRPS, APSA），及荷、比、義、港、美史賓非省等榮譽會員。集錦法初由氏自刊小册示範者僅十二幅，中英文本各百册。在國際間發表者，為一九四二年二月刊于英國皇家攝影學會雜誌（The Photographic Journal），一九四九年五月刊于美國攝影雜誌（American Photography），一九四九年七月刊載于巴黎攝影年鑑（Le Photo Almanach Prisma 3），更于一九四九年至五〇年，美國雜誌復選數幅，入世界傑作單行本中，英、美攝影年鑑（Photograms of the Year 1949 England, the American Annual of Photography），亦屢經刊載，是則郎氏集錦之法，成為世界藝術攝影之一大貢獻，亦為中國藝術在世界攝影中放一異彩。茲徵得氏之同意，精選九十餘幅，並加列製作技術說明，及各國對其作品之評論，附以日、英、法文對照，用為刊印，藉廣流傳，以公同好。

祝秀俠序于台北朗齋

靜山集錦作法序

藝術造詣，與時俱進，其造詣深者，絕非一朝一夕十寒一暴所能為功；必也浸淫涵泳，鍥而不舍，而後有所成就。攝影者現代之藝術也，亦何莫然？靜山先生早歲即習此，不疲精研，苦學無間寒暑，其克底于成也固宜。近將其平時所攝，翦裁綴配，名曰集錦，取其精而遺其粗，擷其英而棄其糟粕，向背陰陽，高下俯仰，莫不曲盡其妙，邈然有尺寸千里之勢。其詩情或恬靜如陶令，或清麗如輞川；其畫意或雄奇如李范，或淡遠如倪黃，怡心悅目，使人愛不忍釋，可謂神乎其技，洋洋乎大觀矣。然攝影之術，大致可分為二派：一派則以純技術為主，選擇位置，配合光線，一攝而就，其底片不加修改，更不主張割裂截取；一派則以表意為主，認為攝影乃美術媒介之一，不論如何修改，如何翦裁，要以合乎美為原則。世界各國，德美則以技術為尚，法意則以表意見勝。近來中國攝影，在世界上頗佔地位，其原因亦以其作品多趨重于表意。余亦認為攝影確屬美術之媒介，所謂有詩情有畫意者此也。此類作品，靜山為之最優，其集錦尤為見長。惜乎余于此道，經驗較少，未能道出其玄妙耳。曩余少時亦好攝影，一九二三年嘗與潘達微，劉體智，蔡俊三，羅植，高奇峯諸君，組景社于廣州，以為研究之所。余之作品，于一九二八年，亦曾入選于巴黎國際展覽會。伍梯雲先生誡余曰，古有三不朽，立德、立功、立言。然斯三者，夫豈易易？君政治事業尚未成就，而藝術之名已嶄露頭角，吾恐將來政治事業，將為藝術所掩。余因是而輟。余識靜山乃于一九二七年，其時靜山在滬創立華社，其作品于一九三一年入選于英國皇家攝影學會，及後世界每年攝影展覽，在英、美、法、意、德、日各國舉行，靜山皆有作品陳列；數十年來，其名作入選者不下千幀矣。蓋靜山攝影藝術，已赫然有成，聞名于時，為世所推重，以視余之碌碌于事業，藝術一無所成，滋可愧已！靜山集錦作法，即將出書，屬序于余，因綴數語，以弁其端。

中華民國四十七年三月傅秉常序于台灣

剪裁綴合之功焉故觀　君之所攝則天地間
自然事物其一形一態無不悅於目而適於心
心手之間有化工焉蓋至是而所謂真而美者
恚豁然呈露於前此非唯畫家及他攝影家
之所不能而彼自然者亦且將失色而避席宜
乎海內外人士無不欽羨而無閒言也光不敏
粗治文事以為文者以克肖事物之情為主其
理蓋與畫相通　君其冐出諸心得以有詒於
我乎則光將再拜而請業矣四十年一月江都
陳含光序於臺灣年七十有三

序

畫以寫自然之事物凡天地一形一態無不可畫者然或美焉或惡焉常雜然而並陳取其美而去其惡此畫家之權也而筆墨之精每不能與自然者相應至於攝影得相應矣其或美或惡又不易抉擇於其間故謂攝影之似真可謂攝影盡真之美不可然則其真而美者果不可得乎　靜山先生以名畫家而究心於攝影者數十年其術於凡事物必取之而不善則側取之側取之而不善則背取之一物不足以盡其美則合數物而取之又加以

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郎靜山先生，浙江蘭谿人。幼年求學滬上，即酷嗜藝術，習攝影，迄今有五十餘年，未嘗間斷。以其好之篤，用力之勤，故所作能戛戛獨造，自名一家。並以宣揚我國文化為職志，一本我國畫法，用放映技術，發明集錦作法，三十餘年來，參加國際展覽中國風景文化作品，達一千餘幀，馳譽國際，獲得各國學會榮譽會員，誠為世界攝影之大貢獻，亦為我國藝術在世界攝影中放一異彩。茲經靜山先生精選集錦照相，連插圖九十餘幅，編次成册，由本會印行，除用中文說明外，並附日、英、法文對照，俾便國際人士閱覽。

中華叢書委員會謹識

民國四十七年七月

中藥叢書

靜山集錦作法

郎靜山著

中華叢書 靜山集錦作法

中華民國四十七年七月印行

定價新台幣六十元
Price: US$ 2.40

著者 郎靜山
出版者 中華叢書委員會
發行者 中華叢書委員會
地址：臺灣台北市中山南路十一號
經銷處 中國書刊儀器社
地址：臺灣台北市開封街一段四十二號
台灣書店
地址：臺灣台北市重慶南路一段十四號
集成圖書公司
地址：香港九龍彌敦道五八〇號E
CHI SHENG BOOK CO.
580E NATHAN ROAD,
KOWLOONG, HONGKONG
香港經銷處

靜山集

中華民國四十六年十月初版
中華叢書 靜山集 每冊定價新臺幣六元
KOWLOON, HONGKONG
CHUNG HWA BOOK CO.
1957 PRINTED IN CHINA

靜山集錦作法

TR
650
.L24
1958

UNIVERSITY OF ILLINOIS-URBANA
TR650.L241958 C001
CHING-SHAN CHI CHIN TSO FA. REV. ED.
3 0112 031628479